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THE KERAMIC GALLERY

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THE STUDIO OF Mr. BAXTER, Sen.

AT No. 1, GOLDSMITH STREET, GOUGH SQUARE, LONDON, IN 1810.

From a water-colour painting by Thomas Baxter, Jun., in the Victoria and Albert Museum.

THE

Keramic Gallery

Containing several Hundred Illustrations of Rare Curious and Choice Examples of Pottery and Porcelain from the Earliest Times to the beginning of the XIXth Century

With Historical Notices and Descriptions

BY

WILLIAM CHAFFERS

AUTHOR OF "MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN" "HALL MARKS ON PLATE," ETC.

63797

SECOND EDITION

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REVISED AND EDITED BY

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PREFACE

TO THE FIRST EDITION

A FEW remarks may be considered necessary in bringing this illustrated work before the notice of the Public. It originated in a course of Lectures on Pottery and Porcelain, delivered by me at the Society of Arts, in 1867, which I had frequently been solicited to publish. A recent invention in photography having been submitted to me by Mr. Cundall as a desirable and comparatively economical means of illustrating these Lectures, I resolved to adopt the Woodbury process of printing the plates in permanent ink from metal *clichés*, transferred from photographic negatives. These have been taken under my superintendence, expressly for this work, from examples in well-known collections, thus securing in every instance absolutely faithful copies of the originals.

It is important to notice that the "KERAMIC GALLERY" does not supersede my original work, entitled "MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN," but forms a Pictorial Supplement to it; and those readers who desire a more detailed account of the various *fabriques*, and a more extended list of their marks, should consult that volume, which has been so favourably received by the Public both at home and abroad.

W. CHAFFERS.

19 FITZROY SQUARE,
December 1871.

PREFACE

TO THE SECOND EDITION

THE "KERAMIC GALLERY," as stated by the late Mr. W. Chaffers, forms a pictorial supplement to his book "MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN," consequently in the revision of this work the chief aim has been to improve the illustrations.

The Woodbury photographic process of printing in permanent ink, with which the original edition was illustrated, was admirably adapted for securing faithful copies of the original objects, but it laboured under a great disadvantage, inasmuch as the photographic prints were obliged to be pasted on separate mounts; in consequence the work extended to two bulky volumes; and the text describing an object being on a different page to the illustration it was not easy to consult both at the same time.

In the present edition these Woodbury types have been reproduced by the half-tone process, a method more suitable for book illustrations, as the blocks can be printed on the same page as the letterpress, and thus the reader is enabled to refer from one to the other with greater ease.

One hundred additional illustrations, including five coloured plates, of specimens of pottery and porcelain have been inserted, and care has been taken in the selection of them to fill up as far as possible all the gaps which existed in the first edition. In spite of this increase, it has now been found practicable to issue the work in one volume. The new examples have been reproduced from the originals in various collections, including those of the British Museum, the Victoria and Albert Museum, the Franks Collection of continental

porcelain, belonging to the British Museum, but at present being exhibited at the Bethnal Green Museum, and also in the private collections of J. Pierpont Morgan, Esq., George Salting, Esq., and J. H. Fitzhenry, Esq.

The letterpress is mainly the same as that compiled by Mr. Chaffers in the first edition, but, where necessary, alterations have been made in order to correct inaccuracies which have been occasioned by a lapse of nearly thirty-six years, and additions have been inserted where subsequent information has brought fresh facts to light.

An index, which was greatly needed in the first edition, has now been added.

HERBERT MINTON CUNDALL.

September 1907.

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ANCIENT POTTERY

THE KERAMIC GALLERY

ANCIENT POTTERY

IT would be a vain attempt to endeavour to particularise any country or race of people, from whence the art of making pottery took its rise. It is one of the oldest branches of human industry, and sprang from the requirements of man, who was desirous of finding a convenient mode of conveying the fruits of the earth to his mouth; that the appetite might be appeased and life sustained.

Earth, the commonest of materials, was ready to his hand; he could not fail to observe that the rain falling upon the clay, would soften it and render it plastic; while the influences of the sun and air would dry and harden it. It is therefore reasonable to suppose, that the primeval races of man would naturally fashion the soft clay into rude cups or bowls and dry them in the heat of the sun. Subsequently, as the human race became dispersed over the face of the globe, either by conquest, colonisation, or other causes, peculiar methods of mixing the clays, conventional forms and ornamentation, would be manifested by each, and we are thus enabled to trace most of the vessels to their source, and appropriate the varied productions of keramic artists with some degree of certainty.

The potter's wheel was an early invention, and a great improvement upon the methods previously adopted in fashioning the rude sun-dried vessels by the hand alone. It enabled the potter to make symmetrically a great variety of forms and every combination of circular, spherical, and cylindrical shapes, in true proportions. Its origin is unknown, although

it has been ascribed to several nations, where excellence in the potter's art has been attained; Athens, Corinth, and Sicyon, the three great rivals in the keramic art, have all been mentioned as inventors of this simple machine, but we must look to a still more remote period for its origin.

M. Brongniart assigns it to the Chinese, and infers that after leaving China, where it had been long known, it passed into Egypt, thence into Scythia, and nearly at the same time into Greece and its colonies in Southern Italy, reaching Etruria at a later date, and that it then penetrated the whole of Southern Europe, Rome and its colonies, Spain, &c., as these countries became civilised and acquainted with the arts of the East; that it stopped at the southern part of Germany and only partially entered it, and that while penetrating into Gaul it remained unknown among the ancient Scandinavian nations. All the early vases of Greece bear traces of the lines of the wheel, except in some later specimens where moulds alone were used. The representations of the potter's wheel in the tombs at Thebes show that the general method of using it in ancient times was much the same as at the present day.

Raised ornamentation was frequently produced by modelling by the hand and moulding, and bronze or baked terra-cotta stamps for impressing devices and patterns have been discovered. These ornaments were moulded or stamped on round or square cakes of clay, and applied while moist to the terminations of the handles or lips of the vases. Borders and zones of small patterns in relief were impressed by cylindrical stamps revolving in a frame or handle and passed round the vessel.

We will first briefly advert to the nature of clay as regards the change it undergoes in the process of manufacture. Suppose we take a lump of clay or earth, soaked in water sufficiently to render it plastic, and then form it into a brick or tile, and lay it in the sun to dry; as the moisture evaporates the brick hardens, and the particles adhere slightly together; but we have produced simply a brick of desiccated clay, which may, by adding the quantity of water taken from

it, be again converted to its original state. But if we place this brick in a kiln, the nature of the clay is altogether changed; the high temperature melts the different parts and cements them together, effecting a great chemical change, the substance being so altered from its original state, that water could never mix with it, so as again to form clay.

During this operation of baking the clay in the kiln, the object into which it is made decreases materially in bulk; this is termed the *shrinkage*, and arises from the drying up of the moisture, amounting to even 15 per cent. or more, and from the fusion of the substances closer together, which causes a considerable diminution in size. To illustrate this, let us suppose the potter wishes to make a bust or statuette in earthenware. The original model is placed in his hand, which he proceeds to mould in plaster; into this hollow mould he presses the clay, which shortly contracts itself so as to become detached from the sides; he then dries it in the air, and again its size diminishes; the high temperature of the kiln to which it is subjected reduces it still more sensibly, so that as far as dimensions are concerned, the finished reproduction is by no means an accurate copy of the original.

A beautiful example of the *shrinkage* of clay is shown in the modern Dresden and other china figures, which are veiled with a fine keramic net-work in close imitation of lace. The process, however, is simple when the method of performing it is known. A piece of lace, steeped in diluted clay or slip, termed by the French *barbotine*, is thrown over the statuette, and when dried in the air the bulk of the keramic coating decreases; but it is in the kiln that the magic effect is accomplished: the great heat entirely destroys the vegetable fibre, which formed the net-work and flowers, while the paste thus freed from its nucleus is contracted to such a degree that the outer covering becomes more delicate than the thread which it surrounded.

The proper selection of clays for making pottery is a most important matter, as some contain a greater proportion of moisture, or more fusible materials than others; it is therefore evident, that if the clays are not all of the same com-

position, or insufficiently kneaded and mixed together, the shrinkage of the vessel in baking will be irregular, and will cause it to be distorted or cracked.

While speaking of the nature of clay and its fitness to be moulded or fashioned into form and to receive impressions, we may mention one or two curious facts in connection therewith. In London and various other parts of England, on the sites of ancient Roman buildings, there are frequently found Roman tiles with footprints of dogs, wolves, and other animals, and of the feet and claws of birds, and various creatures which inhabited this island nearly two thousand years since, many of which are now extinct. These impressions were made, when the tiles were in a plastic state and placed out in the fields to dry, by animals prowling about at night and trampling over them in search of their prey. In some instances also the perfect impression of a man's *caliga* or nailed shoe is discovered. Such Roman tiles found at Silchester may be seen in the Reading Museum.

Another curious fact is that when a potter commences to work the clay into the desired form, it may happen that during the operation, by some accident the surface of the vessel comes in contact with a seal, a figured button, or perchance a piece of money; the workman, to efface the defect, presses the impression inwards, and smoothes it over with his hands. The heat of the kiln brings again to the surface the figure it had before received. Hence Roman vessels have been discovered bearing the impress of a medal or a coin, with which they had inadvertently come in contact.

A most extraordinary fact connected with the keramic art is—that notwithstanding the fragility of the specimens and their liability to injury by damp or friction, our museums throughout Europe abound with perfect and uninjured examples of ancient art, not only of pottery, but of the still more fragile material—glass. These have not been handed down to our times from generation to generation by hand, subject to the incessant care and anxiety of the persons from time to time in charge of them; such a thing would be next to impossible, considering the chances of utter demolition

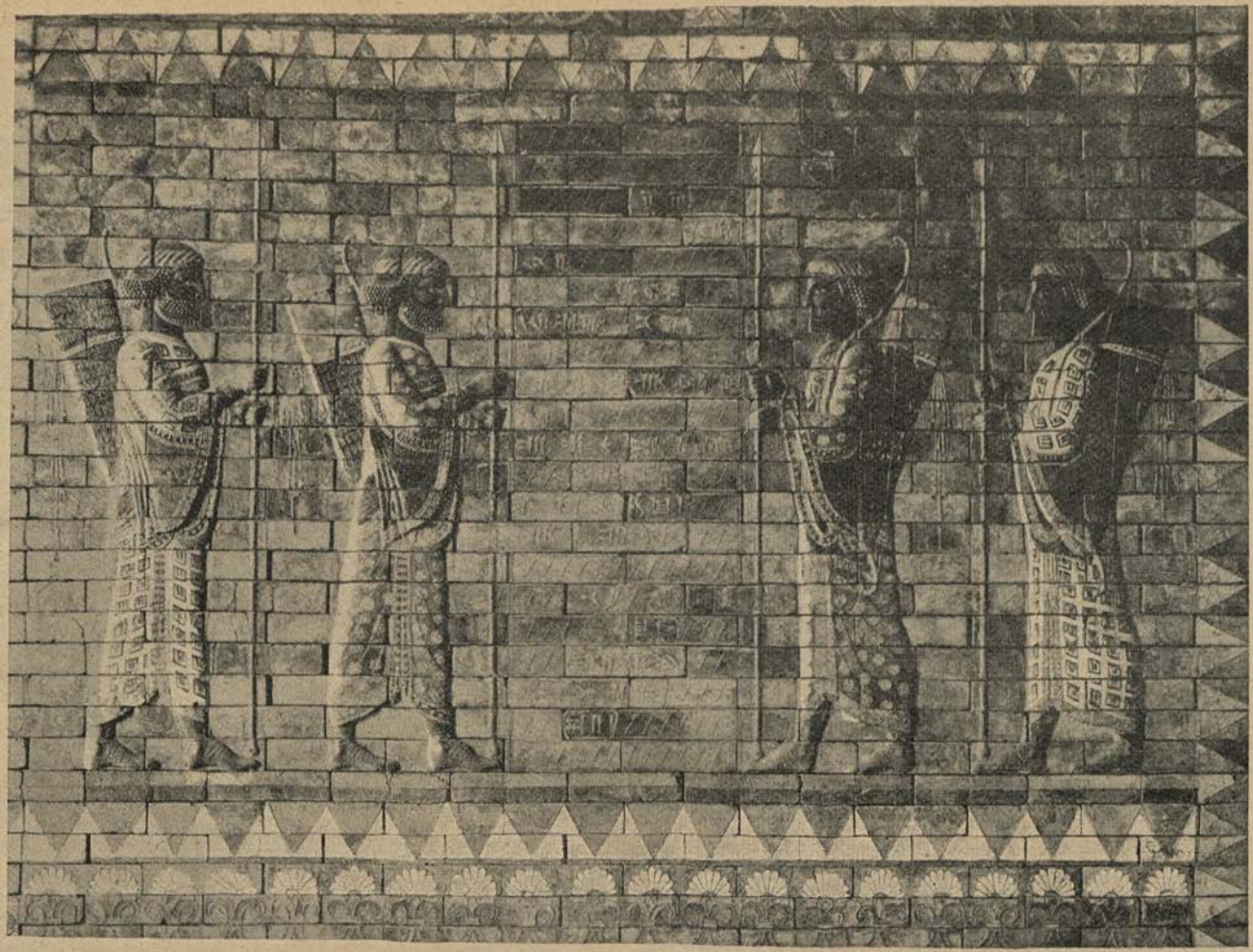

Fig. 1.—Babylonian Bricks—Archers. *Circa* 500 B.C.

Louvre, Paris.

which would necessarily attend them. We are indebted for the preservation of all these fragile and elaborate works of art to the simple piety of the ancients, for we learn from various authorities, as well as from actual observation, that it was customary, according to their rites of burial, to place in the grave those objects which the deceased esteemed most during his lifetime; thus we find, by the side of the skeleton, in the simple tumulus of earth, or in the stone sarcophagus, and (when cremation has been adopted) by the side of the cinerary urn—glass vessels, fictile vases, and other keramic remains, gold and silver personal ornaments, weapons, &c. And this is the source of our possession of valuable testimonies of the habits and customs of the ancients; for almost without exception the relics preserved to us have been discovered either in places of sepulture, or in the exhumation of long buried cities, which had been devastated by conquest or overwhelmed by volcanic eruptions.

In our endeavours to trace the earliest examples of the potter's art, we must necessarily consult ancient histories of Oriental countries, but these are so mixed up with traditions and fables, that it is extremely difficult to elicit the truth; and it is only by comparing such statements with actual discoveries on the sites of cities coeval with them, that we can verify the assertions of ancient writers. For instance, it is related by Herodotus that the city of Ecbatana, the capital of Media, was surrounded by seven walls, painted in seven different colours; the first and largest of a white colour, was nearly equal in extent to the city of Athens; the second was black; the third purple; the fourth blue; the fifth orange; and the two innermost in different colours, the battlements of the one being plated with silver, the other with gold. If there be any truth in this relation, the walls were probably of brick, the surfaces being enamelled in colours, a method of decoration adopted in many towns of China and India.

A building of similar character described by Sir Henry Rawlinson as still existing in Chaldæa, called Birs Nimrùd, which from the custom of placing cylinders in the corners of the stories is ascertained to have been restored by Nebuchad-

nezzar the king (605 B.C.), who designates it "the stages of the seven spheres of Borsippa." This structure consisted of six distinct platforms or terraces, each about 20 feet high, and receding 42 feet towards the summit, so arranged as to form an oblique pyramid, while upon the top was a vitrified mass which has caused much discussion. Each story was dedicated to a particular planet, and vitrified or glazed with the colour attributed to it by astrologers in this order. The lowest stage, 1st, was *black* for Saturn; 2nd, *orange* for Jupiter; 3rd, *red* for Mars; 4th, *yellow* for the Sun; 5th, *green* for Venus; 6th, *blue* for Mercury; and the temple on the summit probably *white* for the Moon.

Investigations on the site of another celebrated city of old, Babylon, have brought to light bricks covered with enamel glazes of different colours, showing that the use of oxides of copper, antimony, and tin in producing colours, was known as early as the eighth or seventh century before our era, and proving that the opaque, white, stanniferous enamel was used at that early period. The glazed Babylonian bricks formed the innermost coatings of walls, and the patterns upon them include rosettes, palmette ornaments, circles, trellis work, men, animals, trees, &c.

In the Louvre, Paris, there is a group of archers restored from the enamelled bricks forming part of a frieze in the palace of Darius I. (reigned from 521 to 485 B.C.) at Susa, which was destroyed by fire during the reign of Artaxerxes I. (465 to 425 B.C.). The ruins of this palace were excavated under the direction of Monsieur and Madame Dieulafoy in 1885 (see Fig. 1). A coloured plaster cast of a portion of the frieze is in the Victoria and Albert Museum.

Mr. W. Kennett Loftus (*Travels and Researches in Chaldæa*, &c.) gives us an interesting account of a ruined city, called Warka, in Mesopotamia, which had been a cemetery of the Chaldæans; he found quantities of enamelled earthenware lamps, cups, jugs, and figures (some of good work); but, he says, all these relics sink into insignificance, when compared with the glazed earthen coffins heaped, piles upon piles, from the depth of 45 feet in the mounds at Warka, proofs of succes-

Fig. 2.—Porcelain Cup. Blue. *Circa* 1300 B.C.
British Museum.

Fig. 3.—Porcelain Patera or Bowl. Blue. *Circa* 1300 B.C.
British Museum.

sive generations by whom this method of burial was adopted from its foundation, until the place was abandoned by the Parthians, a period probably of more than two thousand years.

These remarkable coffins are slipper-shaped, like a covered bath, with a large oval aperture at its widest part by which the body was admitted, and upon which a lid was placed and cemented down; at the lower extremity a small semi-circular hole was pierced, to allow the confined gases to escape and prevent the bursting of the coffin; the upper surface was covered with elevated ridges forming square panels, each containing an embossed figure of a warrior, with an enormous head-dress of very curious appearance, bearing a striking resemblance to the heads on the coins of the Parthian and Sassanian periods. The whole visible surface of the coffin is covered with a thick glazing of rich green enamel on the exterior, and of blue within the oval aperture; it is made of yellow clay mixed with straw and half baked. Three such coffins are now in the British Museum. Mr. Loftus remarks, it would be too much to say positively that Chaldæa was the necropolis of Assyria, but it is by no means improbable. The two great rivers, the Tigris and Euphrates, would afford an admirable conveyance from a distance, even from the upper plains of Assyria.

EGYPTIAN

Pottery was an important branch of the domestic arts in Egypt, in which the craftsman displayed great skill. Coptus was the chief seat of this manufacture; here vessels were made to contain the waters of the Nile and the mummies of sacred animals, as well as for numerous household purposes. Earthenware deities and emblems were produced in immense quantities, their composition being a sort of silicious earth or frit covered with a greenish blue glaze. These small objects were frequently made of steatite dipped in blue glaze, which substance withstood the heat required for its fusion. The forms of Egyptian vases are well known by the representations in catacombs and on monuments; the favourite ornamentation

being derived from the sacred flower of the Nile, the Lotus, its buds and flowers; the borders and details being taken from the petals, stems, and divisions of the calix. The material of which the earliest specimens were made was a sort of stoneware or frit, resembling porcelain biscuit, and it has therefore been called *Egyptian porcelain*. The objects were covered by a thin glaze (see Figs. 2 and 3). Some of the small deities must have been made at a very remote date, and the most flourishing period of Egyptian art probably goes back as far as 2000 years before our era. The period of the Ptolemies is known by a marked influence of Greek artists: the silicious frit gives place to a coarse and soft pottery, sometimes painted on the plain surface, and sometimes glazed; this was continued down to the second and third centuries of our era, when Egypt was under Roman domination.

Fig. 4.
VASE WITH THREE HANDLES.

Fig. 5.—BOTTLE IN THE FORM OF A FEMALE FIGURE.

Figs. 4 to 7 represent four examples of early Egyptian vessels in the British Museum: a vase of light-coloured clay, with three handles, pencilled in black with deities, &c.; a bottle of red terra-cotta, glazed, in the form of a female playing on a guitar, it is ascribed to the nineteenth dynasty, and was found at Thebes; an amphora in the shape of god Bes; and sepulchral vase in the shape of the genius Duamutf.

GREEK

The Greek fictile vases found in large quantities in the sepulchres of Etruria during the eighteenth century were

Fig. 6.—Terra-cotta Amphora in the Shape of the god Bes

Circa 2000 B.C.

British Museum.

Fig. 7.—Terra Cotta Sepulchral Vase for Nekht-f-Mut in the shape of the genius Duamutf.
Circa 600–500 B.C.

British Museum.

erroneously called Etruscan, and continued to be so called, even after they were discovered still more abundantly in the sepulchres of Magna Græcia, Sicily, Attica, and in the Islands of the Ægean. It is indisputable that the vases found in Etruria are the productions of Greek artists, and the style of painting as well as the designs are completely Greek; and it has been observed that although the Etruscans have inscribed their works of art with their own peculiar characters, no *painted* vase has yet been found with any other than a Greek inscription. So also the Greek vases found in Campania and Sicily, and the south of Italy: they invariably came from Greece, and are the works of Greek artists. They are the earliest monuments of Greek civilisation, ranging from the eighth or tenth century to the second century before our era.

For the purpose of classifying these vases according to the styles of decoration, we may divide them into five periods, assigning approximate dates of their antiquity:—

1st. Archaic period, previous to the eighth century B.C.
2nd. Archaic period, from the eighth to the seventh century B.C.
3rd. Archaic period, from the seventh to the sixth century B.C.
4th. The finest period, from the sixth to the fourth century B.C.
5th. The Decadence, from the fourth to the second century B.C.

1*st. Archaic Period, previous to the Eighth Century* B.C.

The earliest specimens of Greek fictile art are those discovered at Athens, Corinth, Melos, and other parts of Greece, Camirus in Rhodes, and some from Etruria. Most of these are exceedingly rude, painted in brown or black on ash-coloured ground, with chevrons, concentric circles, meanders, stars, chequers, &c., and primitive representations of men and animals. The shapes of the vases are peculiar, and differ materially from those of the later periods. A very interesting and probably unique specimen discovered at Camirus is a terra-cotta coffin of oblong quadrangular form, painted round the margin with lions and bulls and a helmeted head; it is now in the British Museum.

2nd. Archaic Period, from the Eighth to the Seventh Century B.C.

The vases abundantly supplied from Camirus in Rhodes show a great improvement in the drawing of the figures; they are usually of cream-coloured clay, painted with crimson and white, sometimes black and crimson, and red on black, the details being scratched with a point. The forms are still peculiar, but approaching to those of the best period: the Amphora, Oinochoe, and small vessels like the Alabastron, Bombylios, &c. The ornamentation is generally composed of two or more rows of animals (real and imaginary), birds, harpies, &c.

Fig. 8.—HYDRIA (*Second Period*).

Fig. 8 represents a Hydria of the Archaic period, found at Camirus, and now in the British Museum. It is painted with two rows of animals and row of birds above. On a pinax of this class, in the British Museum, is represented a combat between Menelaus and Hector over the wounded Euphorbus, with their names inscribed in Greek characters: this is one of the earliest vases from Camirus in which writing is introduced.

3rd. Archaic Period, from the Seventh to the Sixth Century B.C.

The next period is still of a very severe style of art, but more artistic than those which precede it; the figures are in *black on a red* ground, heightened with a reddish violet, and the flesh of the females is painted white to distinguish them from the men; the outlines of these figures are usually graved

with a point, and present in *silhouette* various divinities, mythological and heroic subjects.

These are among the most valuable of the Greek vases, and the patterns on the necks, handles, and borders are very elegant and characteristic. The designs are not painted all over the vase, but are confined to a tablet between the handles, the rest of the vessel being painted with a lustrous black varnish; more complicated subjects are found—quadrigæ and chariots and groups of figures; symbols are introduced in the field, such as a dolphin to indicate the presence of water, and a flower or tree to represent land. Inscriptions in Archaic Greek letters are traced in the same colour; white was not used for inscriptions until about the middle of the fourth century B.C.

Fig. 9.—HYDRIA (*Third Period*).

Fig. 9 represents a Hydria, with black figures on a red ground, on which is depicted the quarrel of Agamemnon and Achilles; it is a very fine specimen of the third period (British Museum).

4th Period, from the Sixth to the Fourth Century B.C.

We come now to the best period of Greek art. In criticising these beautiful productions, we must bear in mind the fact that all these drawings were executed on the moist clay before the vessel was baked, so that great freedom of touch and unhesitating decision as regards the object to be represented was essential, for the mark of the pencil once made could not be obliterated or retouched, and a complete

and perfect line had to be traced without taking the brush from the surface. The white and other colours used upon these vases are not enamels but coloured clays, painted upon them after the design was made. The outline was first sketched upon the clay, and the black background carefully filled in, leaving the figures in red; the details of costume, features, and anatomical delineations were effected by thick or thin strokes and touches as required.

Fig. 10. As a specimen of the fourth or beautiful period, we have selected an exquisite Lekythos preserved in the British Museum. It is thus described:—"A *lêkythos*, representing Aphroditê with her son Erôs seated on her shoulder. In front of her are three draped female figures bringing fruits, over whose heads are inscribed respectively their names, 'Kleopatra,' 'Eunomia,' and 'Paidia.' Behind Aphroditê is the goddess Peithô, decking a tripod with myrtle branches, and behind her a figure inscribed 'Eudaimonia,' who with her right hand holds a plate full of fruit. This composition is remarkable for grace and refinement of drawing."

Fig. 10.—Lekythos (*Fourth Period*).

Sometimes we find black subjects on red and red on black on the same vase, forming a sort of transition from the Archaic to the more artistic period.

The Panathenaic amphoræ are of great interest, having been given as prizes to the victors in athletic sports. On these we usually find on one side Pallas Athene holding a spear and shield, and on the other representations of wrestling, running, boxing, chariot-racing, and other games of the circus, inscribed occasionally with the name of the artist. A very fine vase in the British Museum is inscribed TO AΘENEΘEN·AΘΛON

(The prize given at Athens). The subjects on others are usually derived from mythology or from divine and heroic legends of the Greeks; they occasionally represent domestic scenes and actual life, as displayed in indoor amusements and occupations, &c.

Fig. 11 represents a Rhyton in shape of a ram's head, painted in red on black, with a winged figure on the neck, selected from the British Museum.

In Greek art, gods, heroes, and mortals are constantly represented in the attire and costume of the period when the painting was executed; they all consequently more or less depict the manners and customs of the Greeks themselves. Most of the vases of this period come from Vulci, Canino, Cervetri, and other parts of Etruria. To about the same date we may refer the vases of Campania, of which so many have been discovered at Nola. These, which are distinguished by a brilliant black glaze, are also celebrated for the elegance of their forms and the beauty and finish of the subjects represented; they are in red on black ground, many being entirely covered with this black varnish, which has been conjectured to be due to volcanic ashes spread over the surface of the vessel, and then exposed to a heat sufficient to fuse them. They are frequently ribbed and impressed with elegant patterns.

Fig. 11.—RHYTON (*Fourth Period*).

The 5th Period, from the Fourth to the Second Century B.C.

This may be called *the Decadence*, and dates from the accession of Alexander the Great, 336 B.C. to 186 B.C., when,

shortly after the edict of the Roman Senate against the celebration of the Bacchanalian festivals in that year, it is presumed the fabrication of painted vases altogether ceased. As we approach the second century B.C. we find less freedom of design and a certain mannerism in the drawing, as well as a greater profusion of ornament.

Fig. 12 is a grand and most elaborate specimen of this late period of Greek fictile art, preserved in the British Museum, which is thus described in the catalogue:—

"*Kratêr.* 1. The Thracian king Lykurgos destroying his family while in a state of frenzy. The composition is arranged in two rows of figures: in the centre of the lower scene is Lykurgos, about to slay his wife with a double-edged battle-axe, *pelekys*. Over this group a winged figure, probably *Lyssa*, 'Frenzy,' hovers in the air, surrounded with a triple radiated circle; with her right hand she aims a goad at the figures below, and has two snakes twined round her left arm. On her right are Apollo and Hermês, and on her left a male and female figure, probably Arês and a local nymph. On the right of Lykurgos a male and female figure are carrying off one of his dead sons.

"2. *rev.* Interview between Pelops, Hippodameia, and Myrtilos. Above are four deities, Aphroditê (?), Pan, Erôs, and a female figure, probably a local nymph. Myrtilos stands before Pelops, as if receiving a command at the moment of his departure; in his left hand he holds a chariot wheel, the instrument of his treachery.

"The tall Ionic column, surmounted by a tripod, the prize of Agonistic victors, which is introduced in the scene, probably indicates Olympia as the place of meeting. (*Monum. dell' Inst. Arch. Rom.*, vol. v., pl. 22, 23.) *Ruvo.*"

It now remains for us to notice another description of ancient pottery, in which it may be said that painting gives way to sculpture, excepting in the application of simple colours to heighten the effect of the relief. The vases of this class are of an imposing character; they are modelled in a masterly manner, and are evidently intended from their fragile nature to be seen from an elevated position out of reach of the ordinary spectator.

Fig. 12.—KRATÊR (*Fifth Period*).

British Museum.

These religious vases have seldom any apertures, and could not contain liquids or be used for domestic purposes. They are modelled in terra cotta, only slightly baked, and painted over with white, pink, blue, or other light colours. The usual form is a sort of Hydria or Askos; the spout rises perpendicularly from the front, and from the bottom of the neck the handle arches over the globular body and is fastened at the back; this handle on the larger specimens is surmounted by a lofty draped female figure, supported on each side by winged genii resting on the body of the vase; in front, on each side of the spout, are projecting sea horses or tritons, and under the imbricated spout is placed in relief the head of Medusa surmounted by a small Victory. These vases vary in height from 3 to 5 feet, and are discovered in Magna Græcia, especially in Apulia; also at Cumæ in Campania, and other places. From being found at these places, they are sometimes called *Cumæan* and sometimes *Apulian*, but although possibly the work of Greek artists, they are of the Roman era, that is about 200 B.C., and succeeded the painted vases, a branch of art which was never cultivated in Greece. We give representations of two found in Magna Græcia, preserved in the British Museum (Figs. 14 and 15); the lower parts are in the form of female heads; above, each vase has a long neck and handle, on which are terra-cotta figures.

Fig. 13.—OINOCHOE. B.C. 200.

We next illustrate the Macedonian period by a representation of an exquisite terra-cotta vase, now in the British Museum (Fig. 13), reminding us of the obverse of the Syracusan medallion, and the graceful personal ornaments which adorn the beautiful female head and bust of that well-known medal. It is thus described in the catalogue:—"An *oinochoê*, in the form of a helmeted female head, probably of Athênê. The

neck of the vase rises from the crown of the head. The helmet is ornamented on each side with a seated female figure in relief, and in front with a female head issuing from leaves; over the forehead is a row of rosettes; the ear-rings are in the form of winged female figures surmounted by rosettes; the necklace is formed of pendants; the whole has been coloured and the ear-rings gilt. The design of this vase is bold and original, the modelling excellent, and much taste is shown in the application of the ornaments. It is further interesting from the correspondence in form of the jewels with those found in Etruscan tombs of the Macedonian period. (*Mon. d. Inst. Arch. Rom.*, vol. v., pl. 48.) *Vulci.*"

Within the sepulchral chambers of Etruria are discovered, arranged in niches round the sides like the Roman Columbaria, small oblong quadrangular urns, about 2 feet long, and about the same height, including the cover, used to contain the ashes of the dead. In places where stone was abundant, some were of that material or of tufa, which from its soft nature was easily carved; some were of alabaster, but the majority were of terra-cotta. In the front of these sarcophagi is generally carved in relief an allegorical subject, such as a mortal conflict, with winged genii bearing torches, and on the cover a recumbent figure of the deceased, with the head resting on the left hand; most of the earthenware urns bear traces of colour, especially blue, brown, and pink, and frequently have Etruscan inscriptions.

In many of the sepulchres of Etruria, bronze specula or mirrors are found in juxtaposition with the Greek vases. They are doubtless the work of Etruscan artists and not Greek. They are circular discs of bronze with long handles of the same metal, terminating usually in animals' heads; one side is polished, the other engraved with mythological or heroic scenes. These hand-mirrors played a real part in the toilet of the ladies of Etruria, and according to ancient custom, having been constant and valued objects during life, they were consigned as companions in death. Fibulæ, hair pins, gold wreaths, and other articles of female ornament, are also frequently discovered.

Figs. 14 and 15.—Two Vases of Terra-Cotta.

British Museum.

ROMAN

Arretium, in Italy, is one of the towns mentioned by Pliny, who wrote in the first century, as being celebrated for the finer description of earthenware, and the manufacture was frequently extolled by ancient writers. Dr. Fabroni published a work descriptive of this ware (*Storia degli Antichi Vasi Fittili Aretini. Arezzo,* 1840). It is quite a distinct ware from the Samian, differing both in colour and execution. The patterns and the figures are elegantly designed in low relief, the artists, evidently influenced by the study of Greek models, exhibiting the higher style of art employed in ornamenting vases in Roman Italy. They are moulded

Fig. 16.

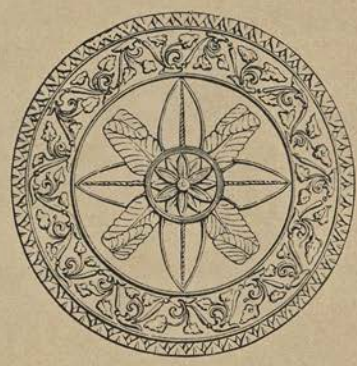

Fig. 17.

in the same manner as the Samian ware, the clay being pressed into a mould of the desired form with incuse patterns on the inside. Dr. Fabroni discovered some fragments of bowls still remaining in their moulds, as placed in the kiln for baking by the Roman potters. They are made of a fine compact clay, and frequently have the potter's name impressed at the bottom or on the side of the vase. The forms are usually bowls, cups, or pateræ, intended for domestic use.

Evidence of Roman occupation is always manifested in excavations, by the discovery of numerous fragments of vessels of a beautiful coralline red ware, commonly known as Samian. From the quantity of this lustrous red ware, which has been observed on the sites of Roman cities, it

has been conjectured that it is the identical Samian spoken of by Pliny and other ancient authors as having been used by the Romans at their meals, and for other domestic purposes. Pliny, indeed, expressly states that the ware made of Samian earth, and which came from the island of Samos, was much esteemed by them to eat their meals out of and to display upon the board. He says the Samian ware was transported into foreign countries, and that most nations under heaven used it at their tables. Martial, Persius, and Lucilius all refer to these vessels as being of a red colour.

A remarkable fact connected with this ware is its uniform colour, whether discovered in France, Germany, or England, and this circumstance has caused considerable

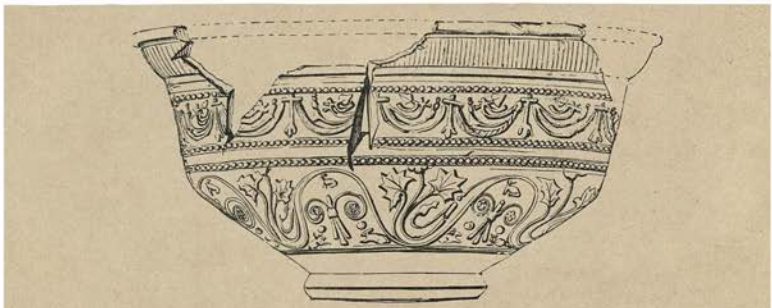

Fig. 18.

discussion as to the locality in which it was originally made. The texture, density, and colour are always the same, and considering the number of places at a great distance from each other where specimens have been found, and the difference of soil in each, it is difficult to understand how Roman potters could everywhere make a paste so exactly similar with materials necessarily so different. In England no kilns for making it have been discovered, but in France and Germany both kilns and moulds have been found, which were supposed to have been used for the manufacture of this particular ware. These vessels usually have the names of the makers stamped upon them, preceded by the letters OF., *officinâ*, "from the workshop of," or terminated by, M. S. F. *manû suâ fecit.* We find among the names of the potters many apparently of Gaulish origin, as Dagodubnus, Dagomarus, Cobnertus,

Tasconus, &c., but the greater portion are obviously Roman, as Severus, Albinus, Cassius, Censorinus, Felix, Domitianus, Vitalis, &c.

The ornamentation in relief upon these bowls was moulded in the following manner: stamps with handles either of bronze or baked clay were modelled in relief, with patterns, devices, and potters' names; these were employed to impress an incuse pattern on the interior of a general mould of soft clay, capable of containing the vessel in one piece (which being usually a bowl or hemisphere could easily be accomplished), the interior being first rounded smoothly into a perfect form by the lathe. The mould thus covered with the required pattern, was fired and became perfectly hard and ready for use. The moist paste

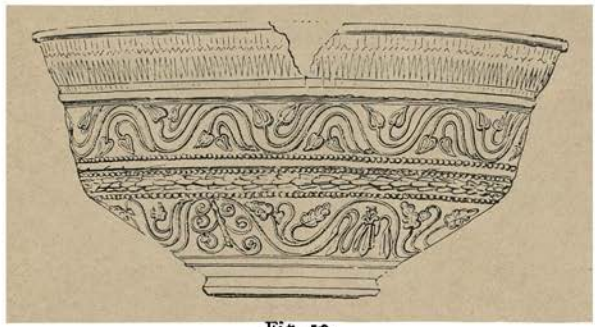

Fig. 19.

of which the vessel was to be made was then pressed into the mould by hand, so as to obtain a perfect impression of all the minute details. The irregular surface of the interior was smoothed by being turned in the lathe (for the lathe marks are always visible) while yet in a soft state and before it was removed from the mould, thus preventing any injury which might otherwise happen to the ornamental surface of the bowl by handling. Both the bowl and its mould were then placed in the kiln and baked; the latter having been already fired, would not shrink, but act as a seggar to protect the bowl from smoke and regulate the heat, but the other would be contracted and easily removed when finished, and the mould kept for future use.

Some of the patterns are exceedingly beautiful and interesting, illustrating the Roman mythology and the games

they were accustomed to celebrate in the amphitheatre, gladiatorial combats, conflicts between men and beasts in the arena, hunting subjects, the pigmies armed with spears attacking their inveterate enemies the cranes, who invaded their cornfields, heathen deities, &c.

In general the ornaments are moulded, but in some few instances the figures in relief appear to have been cast in a mould and carefully finished, previously to their being affixed to the surface of the vase. Others again have incuse patterns cut into the surface with great sharpness and skill, evidently

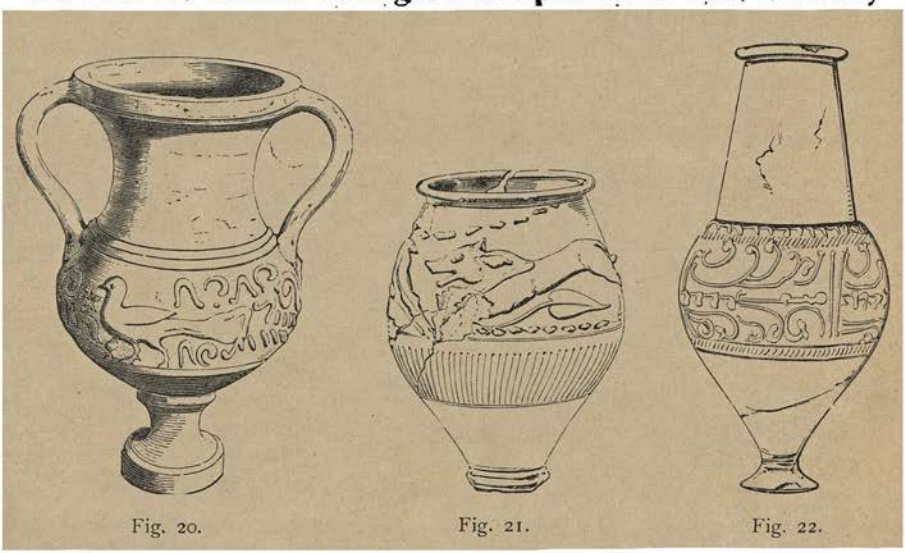

Fig. 20. Fig. 21. Fig. 22.

by the lathe, and many are ornamented with engine-turned patterns.

The general forms of the Samian ware are bowls and pateræ of considerable thickness, to bear the constant wear to which it was subjected in being moved on and off the board at meals. Drinking cups of the red ware are less common; they are frequently surrounded by birds and leaves in relief in a slip of the same coloured paste trailed over the surface (see Figs. 20, 21, 22). The bowls and pateræ were intended to contain the viands and substantial part of the repast, while the small plain cups of the same red ware are those described by ancient writers as the salinum or salt-cellar, and the acetabulum or vinegar cup.

Another curious ware is found in various parts of England and Germany, especially at Castor in Northamptonshire, where the late Mr. E. T. Artis discovered some kilns, in which these vessels remained as placed by the Roman potters for baking; they are therefore called, for the sake of distinction, Castor ware, although they were doubtless made also in parts of Northern Gaul. The forms are usually drinking cups ornamented in relief with men and animals, hunting subjects, scrolls and foliage. This ornamentation consists of a sort of diluted clay, technically termed *slip*, which is trailed over the surface by a potter's implement, like a long-pointed spoon with a groove in its centre; this operation requires great care and skill, as

Fig. 23. Fig. 24. Fig. 25.

each line, however long, must be completed with one stroke of the tool in a simple off-hand manner, and there can be no retouching after the slip has been applied; the vessel is afterwards covered with a brownish black metallic glaze. Sometimes the relief is of a different colour, as, for instance, white on a light brown ground, &c. (see Figs. 23, 24, 25).

CUPS FOR DRINKING.—The usual form of the wine cup is somewhat barrel-shaped, but smaller at the bottom than at the mouth, holding about half a pint. These cups are generally glazed and are variously ornamented, some being encircled by plain or engine-turned lines, frequently indented, and having scrolls, ivy leaves, or coloured bosses; others are inscribed, in white slip with short convivial words, as IMPLE, REPLE, DA VINUM, VITA, FELIX, PIE, AMATE, &c.

Pitchers of various capacities, from half a pint to two

quarts, are very common in plain unglazed cream-coloured earthenware, with one, two, and occasionally three handles; sometimes we find them of red clay, accompanied by a basin for washing the hands.

Large amphoræ, capable of holding ten or twelve gallons, for storing wine, oil, and other liquids, of very thick light brown clay, have been frequently discovered (see Fig. 26). In some instances they have been found converted into a sort of tomb by being cut in half, the upper part fitting on as a cover, and containing glass cinerary urns, filled with charred bones collected from the funeral pyre. Smaller amphoræ of the same unglazed clay were commonly used for domestic purposes.

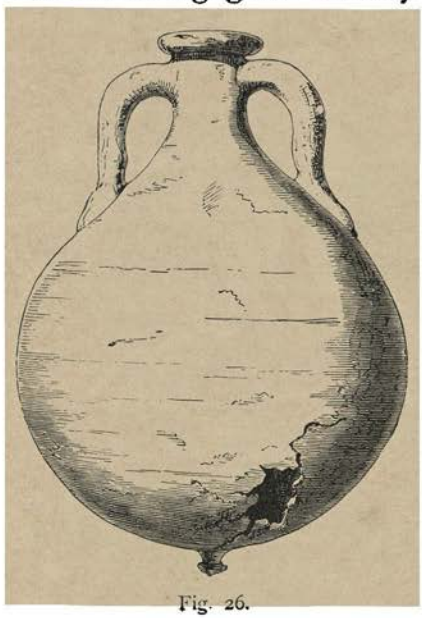

Fig. 26.

Urns are also very numerous; they are hemispherical with small bases; those used for funeral purposes are generally plain, but others, although of a common and inexpensive character, have yet an elegant appearance from the simple scroll of ivy leaves which encircles them.

Among the culinary utensils used generally by the Romans was a broad shallow vessel, termed a *mortarium*, used for mixing a favourite dish called *moretum*, a salad composed of garlic, parsley, vinegar, oil, &c. (see Fig. 27). These mortars have on the inside small angular pebbles embedded in the clay to assist in triturating the vegetables, which were also occasionally cooked in them; they are provided with spouts to pour off the mixture when rubbed to the required consistency; the broad rim is turned over outwards for the purpose of concentrating the heat round the vessel when placed on the fire. These mortaria are exceedingly numerous, not only in London but wherever Roman buildings have been discovered.

LAMPS.—Lamps for ordinary use were made of earthenware, circular, with a small handle at one side and a spout or nozzle opposite to contain the wick, and a hole in the centre to admit air, and fill the lamp with oil; they are frequently ornamented with objects in relief, as masks, birds, animals, figures, and an infinity of patterns. The centres are generally concave or furnished with a rim to prevent the

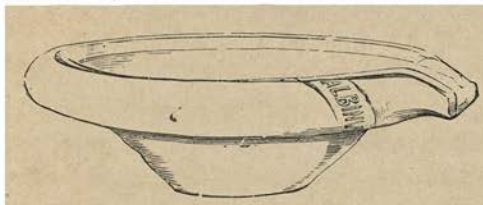

Fig. 27.

Fig. 28.

oil spilling when the lamp is carried in the hand, and underneath is frequently stamped the maker's name; they average about 3 to 4 inches in length, and are usually of a reddish clay, unglazed (see Fig. 28). Sometimes they are found with two or more burners (Fig. 29). When not carried about they were placed in stands, made of clay or bronze, suspended by chains singly from a bracket, or round the rim of a candelabrum with a long stem, provided with stands hanging by chains.

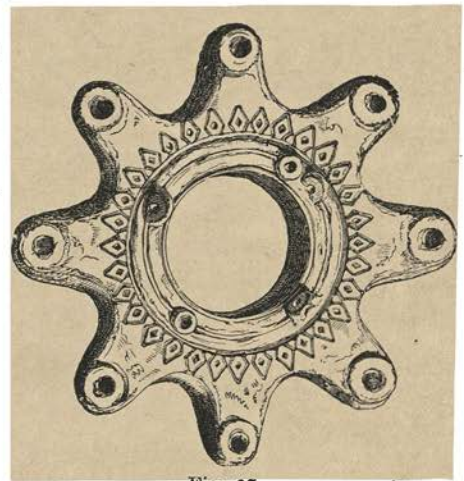

Fig. 29.

TILES. — There were various kinds of tiles used in Roman buildings, as bonding tiles, roof tiles, flue tiles, hypocaust tiles, and draining tiles. They were made of a fine red clay, very compact and well fired, and extremely durable; for those made 1600 years since are now as firm as when they originally came from the kiln, and are in fact frequently found built up in the walls of some of the early churches as the best that could be

obtained. The bonding tiles were thus employed by the Roman builders; they first laid about six courses of Kentish rag or other squared stones, on which they placed two courses of bonding tiles firmly imbedded in mortar; then stones and tiles alternately until they had reached the required height. Bonding tiles were also used for arching over doors and windows; they usually measure about 15 inches long by 12 broad.

Hypocaust tiles were about 8 inches square, and were used for constructing the pillars of the hypocaust; these are interesting from being frequently stamped with the name of the cohort or legion of the Roman army stationed at the time in the vicinity (Fig. 30), but larger tiles were used for the bases of the columns and floors above.

Fig. 30.

Flue tiles were of various dimensions, but usually quadrilateral, long and hollow, with openings at the ends (Fig. 31); they were built one upon another endways, on the inside of the wall, to convey the hot air from the hypocaust to distant rooms. They are ornamented with incuse geometrical patterns and wavy lines, the object of which was to make the cement adhere more firmly.

Roof tiles were flat with longitudinal edges turned upwards; these when placed side by side were fastened together by the

Fig. 31.

imbrices or semi-cylindrical tiles, larger at the lower end which overlapped the narrow end of the one below it.

Tubular drain tiles were used by the Romans, fitting into each other, and cemented as at the present day.

CLAY STATUETTES.—The penates or household gods were generally made in bronze, but we find occasionally some small figures from 6 to 9 inches in height, made of a fine white clay, which served among the humble classes as domestic ornaments or votive offerings.

Heathen deities are common; Hercules, Pallas, Venus, Mercury, subjects of Roman mythology, and lions, other animals, and birds occur.

Monsieur Edmond Tudot, in a pamphlet entitled "Figurines en argile," has given a very interesting account of the statuettes found in the neighbourhood of Moulins, in the valley of the Allier. This spot seems to have been the site of an ancient manufactory of pottery. In 1857 the chief explorations took place, and remains of furnaces or kilns were found arranged in groups, as many as ten and fifteen in each group; they averaged 9 feet in length by $4\frac{1}{2}$ feet wide. The upper parts were wanting, but the foundations and side walls were tolerably perfect. Near the kilns were the materials for fabrication, viz. clay, wood, and moulds, but no tools or implements of any kind were seen. The objects discovered amounted to very large numbers, consisting of perfect figures of divinities, unknown personages, busts, medallions, grotesque figures, animals, birds, and moulds bearing the makers' names. M. Tudot mentions especially as of frequent recurrence: statuettes of Venus Anadyomene or the Venus Genetrix of the Romans, Fecunditas and Abundantia, lions and other animals, cocks, peacocks, &c.; grotesque figures and articulated children's dolls; horses in bigæ; a pack horse laden with amphoræ, illustrating the manner in which these large and footless vessels were transported to and from market when filled with wine or oil. It is difficult to fix certain dates, but many of them could not be assigned to a later time than the first half of the second century. They appear to be the work of inferior artists, in imitation of designs originally good. The manufactories of pottery extended over a large tract of country in the valley of the Allier, not only objects of the white clay to which we have referred, but also other kinds of pottery. M. Tudot is also of opinion that the

red ware called Samian was made here, and gives a list of about 270 potters' names, of which more than 100 are to be found on the red ware discovered in England.

SAXON AND FRANKISH

Having briefly referred to the pottery of the Greek and Roman periods, we next come to the earthenware vessels which were used in the ages subsequent to the withdrawal of the Romans from Britain, viz. from the fifth to the seventh centuries of our era. In England we designate this period Saxon, but in France and Germany it is called Frankish or Merovingian. These vessels belong to the dark ages which immediately followed the extinction of the Roman power in Gaul and Britain, and the irruptions of the Franks into the former and the Saxons into the latter country.

The records by which we can gain any information are very scanty, and in the absence of written testimony we must be content to gather our knowledge of the habits and customs of these people from their graves, which are plentifully scattered over various parts of Europe. We have seen that the Romans universally adopted the practice of cremation or burning their dead, and gathering the charred remains into urns, which they deposited in cists or sarcophagi; but the Saxons buried them entire, clothed in the dresses they were accustomed to wear, together with the weapons which they carried in warfare, their personal ornaments, the knife with which they cut their food, and the bowl and cup from which they drank.

To give some idea of the usual disposition of the various objects contained in a Saxon grave, we will briefly describe one which may be taken as the type of the greater number; it belonged to a Frankish warrior. The skeleton is placed in a natural position with the face upwards; on the right shoulder are one or more bronze fibulæ, which fastened the cloak and under garment, across his body may be seen a knife or dagger, and at his waist the large bronze buckle of the sword-belt; by the side of the left arm is the pointed umbo of a shield with metal rivets, and underneath the long two-edged sword; on the right a spear and a war axe, with here and there some small

lance-heads and numerous coloured glass beads. The implements being of iron (although much corroded) still retain their original form, but the wooden handles and the leather of which the shield and belt were composed, have long since perished, except some fragments which still adhere to the metal. At his feet are an ornamented earthenware bowl or urn, and a glass drinking cup. These Saxon earthenware urns are sometimes profusely ornamented with diagonal lines, annulets, and rosettes, the favourite pattern being a zigzag, or what we term Vandyck; some are more highly embellished with stamped patterns, and occasionally they have projecting bosses, formed by pressing out the sides of the urn from within while in a soft state. They are mostly of a dark brown clay, wrought by hand and slightly baked.

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MAIOLICA

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CAFAGGIOLO PLATE.

Representing a Maiolica painter in his Studio.

MAIOLICA

ITALY

THE painted pottery of Italy, ever since its introduction into that country in the fifteenth century, has been called by the Italians themselves *Maiolica*. In England it was in the eighteenth century called *Raphael ware*, on account of an impression which existed that the great Raphael himself condescended to paint on some of this ware. This probably originated from the fact that many of his designs were reproduced on maiolica by the keramic artists from engravings of Raphael and other great masters. The best period of art pottery was subsequent to his death, which took place in 1520.

The term *maiolica* appears to be derived or rather corrupted from Maiorca, one of the Balearic Islands in the Mediterranean, near the east coast of Spain, noted for its pottery from a very early period. It was in the sixteenth century called *Maiorica*, and subsequently *Maiolica*.

The distinguishing feature in the manufacture is a covering of a thick opaque milk-white glaze, resulting from the introduction of the oxide of tin, which from the dissemination of its particles when fused, imbedded uncombined amid the glass, renders the substance opaque, and not only covers the dingy colour of the clay, but forms a fine colourless ground for the painter; it is termed stanniferous enamel. The presence of tin in glaze has been detected in the bricks of Ancient Babylon; and we may infer that it was not unknown to the Arabs of Northern Africa in the eighth century. It was therefore doubtless introduced into Europe by the Arabs and Moors during their power in Spain, and from thence into Italy, at the conquest of Maiorca by the Pisans in 1115, and the ware

which it covered was so much esteemed that discs or plates were used as decorations in the churches of Pisa and Pavia, where they still remain to attest the fact.

Another proof that the stanniferous glaze was well known at the commencement of the fourteenth century is adduced by M. Piot (*Cabinet de l'Amateur*), who quotes a receipt in the "Margarita Preciosa," written in 1330: "Videmus cūm plumbum et stannum fuerunt calcinata et combusta quōd post ad ignem congruum convertuntur in vitrum, sicut faciunt qui vitrificant vasa figuli." "We find, when lead and tin are calcined and fused together by the fire, they are converted into a glass; as they (the potters) do when they glaze earthen vessels."

All the manufactured pieces of pottery after the first baking were covered wholly or partially with this glaze, diluted, so that the water was absorbed by the biscuit, leaving the enamel in a state of powder on the surface; on this crude and gritty surface the painting was applied, which was necessarily accomplished by single strokes of the brush, as no retouching or corrections were possible. It was then placed in the oven again, so as to melt the glaze and fix the colours.

The painting in metallic lustre colours was carried on largely at Gubbio, especially by M. Giorgio, in beautiful gold, ruby, and other lustres; and plates, after they had been painted at Urbino, by Xanto and others, were sent to Gubbio to be touched with lustre. The secret of the ruby lustre was doubtless known only to that *bottega*, and was altogether lost early in the sixteenth century.

The maiolica painters frequently derived their subjects from engravings. In the MS. book written by Piccolpassi in the sixteenth century,[1] now in the Victoria and Albert Museum, is a sketch of a painting room, with designs or prints hanging upon the walls. The engravings which served as models for many of these paintings were those of J. B. del Porto, Marc Antonio, Marco di Ravenna, and others, who made known to the world the compositions of Raphael and other great artists.

[1] "*I tre libri dell' arte del Vasaio*," by Cipriano Piccolpassi.

URBINO

Urbino was one of the most celebrated of all the Italian *fabriques*, and must have had by far the most considerable trade, although no doubt many of those now attributed to this city were the works of other manufactories; however, we have a considerable number of signed and dated pieces, and the style and touch of the principal artists engaged here may easily be detected. Pungileoni (*Notizia delle pitture in maiolica fatte in Urbino*) notices several early potters of Urbino, but we cannot identify any of them by their works until 1530. Federigo di Giannantonio, Nicoli di Gabriele, and Gian Maria Mariani in 1530; Simone di Antonio Mariani in 1542, and a few others, may be traced by their works. The *bottega* of Guido Durantino was celebrated in the first half of the sixteenth century, for the Constable Montmorency, a great amateur, commanded a large service of maiolica in 1535, of which several pieces, bearing his arms, are still preserved. But the best known of all the keramic artists was Francesco Xanto Avelli da Rovigo, whose works are now so highly appreciated; he usually painted after the designs and engravings of Raphael, and other great masters, but seldom adhered strictly to the grouping of the originals; he also painted subjects from Virgil, Ovid, and other poets. The marks which he placed upon his works consisted of one or more initial letters of his name, F.X.A.R., but usually the X. only, with the date. The works of Xanto are much sought after at the present day, and the prices they realise at sales by auction vary from £50 to £1000, according to their importance. His pieces are dated from 1530 to 1542; on his best specimens we find touches of the ruby and gold lustres, which were evidently applied after the piece of maiolica had been painted and baked; it is therefore probable that as the knowledge of preparing the lustre colours was kept strictly secret at Gubbio, they were sent there to be lustred. On the backs of many of his works are long quotations from the poets, from whence his subjects were derived. A very fine plateau, signed by Xanto (Fig. 32),

represents the marriage of Alexander and Roxana, after Raphael, dated 1533, now in the Victoria and Albert Museum.

Another celebrated artist of Urbino, who flourished in the middle of the sixteenth century, was Orazio Fontana, whose family name was Pellipario; Fontana being a name taken in consequence of several of the family being manufacturers of vases as well as artists. According to Sir J. C. Robinson's

Fig. 32.—Plateau. Marriage of Alexander and Roxana. *After Raphael. Signed and dated* "Xanto, 1533."

account, the first whose name occurs is Nicola Pellipario, who was alive in 1540, and had a son, Guido, named in a document as early as 1520; the latter had three sons—Orazio, Camillo, and Nicola. Guido, the father, who was also a potter, survived Orazio, and his name is found on a plateau formerly in the Fountaine Collection, which states that it was made in Urbino, in the shop of Maestro Guido Fontana, vase maker. Orazio remained with his father till 1565, when he set up a

Fig. 33.—Plateau, with Leda and the Swan in Centre.
16*th Century. Victoria and Albert Museum.*

Fig. 34.—Plateau. Venus and Cupid in centre, encircled with Grotesques.
Victoria and Albert Museum.

Fig. 35.—Pilgrim's Bottle with Arabesques. *16th Century.*

Fig. 36.—Plateau. By Alfonso Patanazzi, 1606.
Victoria and Albert Museum.

Fig. 37.—Vase. Apollo and Daphne. *Circa* 1580.
Victoria and Albert Museum.

Fig. 38.—Plate. Hercules and Omphale. *Dated* 1522.
Victoria and Albert Museum.

bottega on his own account in the Borgo San Polo; he died in 1571. His first work (if the monogram attributed to him be correct) is from 1544.

Fig. 39.—PLATE. *About* 1560.

Fig. 39 is a charming plate, with Cupid riding on a dolphin. Figs. 33 and 34, two plateaux; Fig. 35, a pilgrim's bottle; Fig. 40, a salt-cellar, and Fig. 41, a cruet, are fine examples of the grotesque style of decoration of the middle of the sixteenth century. Fig. 37, an elegant vase, representing Apollo and Daphne; and Fig. 38, a plate, painted with Hercules and Omphale, and in the foreground a cartouche, inscribed "Omnia vincit Amor 1522," which is either Urbino or Faenza ware. All these are in the Victoria and Albert Museum.

Fig. 40.—SALT-CELLAR. *16th Century.*

We pass over several artists of inferior note, and close the series with the family of Patanazzi. Alfonso Patanazzi has signed his pieces of the years 1606 and 1607 in full, as well as Alf. P. and A. P. One of these, a plateau, subject—Romulus receiving the Sabine Women, now in the Victoria and Albert Museum, is here represented (Fig. 36)

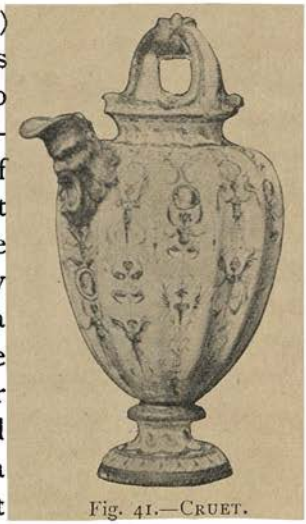


Fig. 41.—CRUET. *About* 1570.

In 1608 and 1617, we find the names of Francesco Patanazzi and Vincenzio Patanazzi, who, from the inscriptions, appear to have painted plates at the ages of 12 and 13. At a more recent period, at the end of the eighteenth century, there still remained at Urbino a perhaps solitary potter, who appears to have been a Frenchman, making glazed fayence in the style of Moustiers, from which place or from Marseilles he probably came and established himself there. There is a pillar candlestick, in the Victoria and Albert Museum, inscribed underneath "Fabrica di Maiolica fina di Monsieur Rolet in Urbino 28 Aprile 1773."

GUBBIO

Gubbio in the Duchy of Urbino, is known principally by the works of Maestro Giorgio Andreoli, who seems to have monopolised the secret of the ruby and yellow metallic lustre, with which he enriched not only his own productions but put the finishing touches in lustre on the plates of Xanto and other artists from Urbino as well as from Castel Durante. There is no doubt that the painting of the piece and the application of the metallic lustre colours were two distinct operations, and that it was painted and the colours fixed in the muffle kiln some months before it was touched with the lustre pigments, and again subjected to another baking. We may thus explain the anomaly of pieces having two distinct dates upon them: thus a plate in the Victoria and Albert Museum by M° Giorgio, has in front the date 1517 marked in blue, and on the reverse in metallic lustre 1518. Other instances are not unfrequently met with. Giorgio was the son of Pietro Andreoli, a gentleman of Pavia, and was established at Gubbio, when young, as a potter, according to Passeri, with his brothers, Salimbene and Giovanni. In 1498 he obtained the rights of citizenship, and filled some municipal offices. He was a statuary as well as a painter of maiolica, several of his sculptures in marble being yet extant. Many of his early pieces are without the lustre which subsequently rendered him so famous. The first piece on which his metallic lustre is revealed to us by his signature is dated 1517, the last 1537. Although M° Giorgio was probably not so good an artist as many of his contemporaries, he was unmistakably a clever colourist, and his knowledge of the harmonious disposition of the rich lustres he had at his command is beyond dispute. Such brilliant and luminous displays as he sometimes exhibits on his ware would be admirable in any material.

An exquisite plate, showing the perfection of enamel glaze and richness of lustre, as well as correctness of drawing, representing the Three Graces, formerly in the possession of Mr. Fountaine, was purchased at the Beckett-Denison

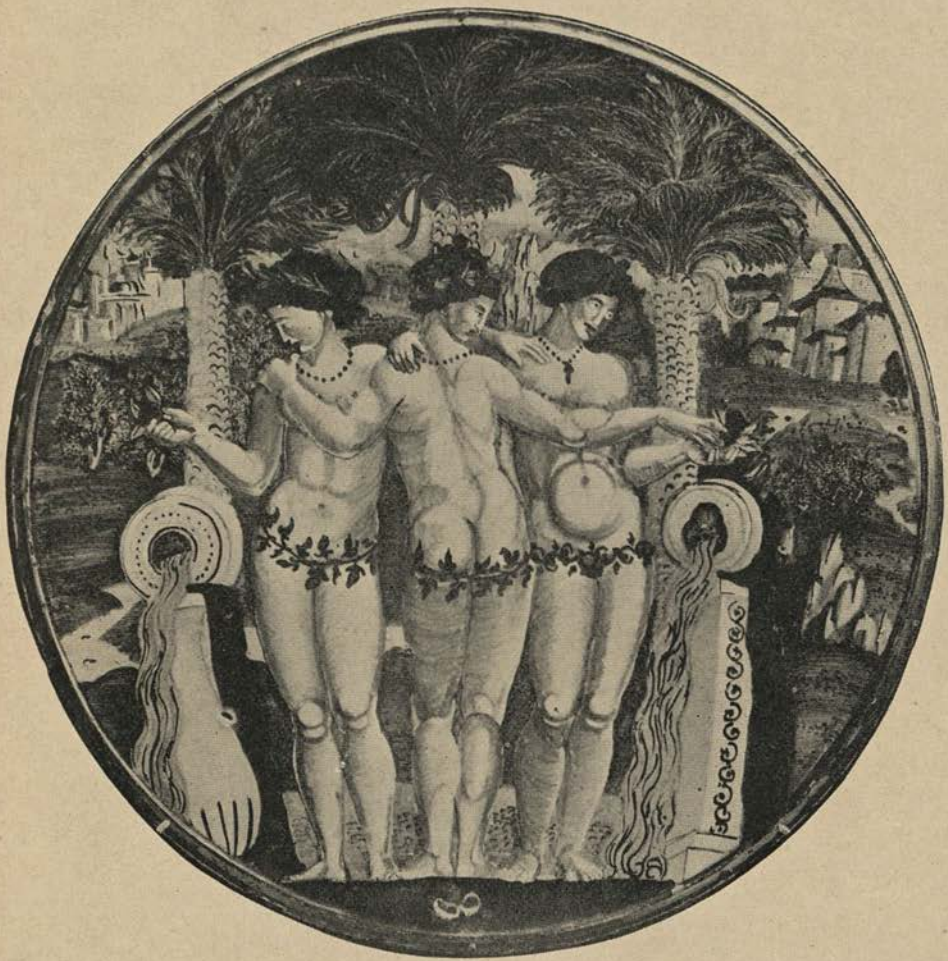


Fig. 42.—Plate. The Three Graces, with Monogram of Maestro Giorgio and date 1525 at the back.

Victoria and Albert Museum.

sale for the Victoria and Albert Museum for £870 19s. 6d. (see Fig. 42). Another plate, painted with the "Stream of Life," from a print by Robetta, similar to that described below, formerly in the Fountaine Collection, now belongs to Mr. George Salting. There are also many fine *Giorgio* plates, as well as the ordinary Gubbio lustred pieces, in the Soulages Collection, Victoria and Albert Museum, of which we have selected two:—

Fig. 43.—PLATE. *16th Century.*

Fig. 43 is a bowl plate, of brilliant ruby lustre, painted with nude figures of a man and woman standing beside a stream, landscape background, taken from a composition known as the "Stream of Life," engraved by Robetta, signed by M° Giorgio, diam. 7¾ inches.

Fig. 44 is a vase with two handles and cover, lustred and painted with a shield of arms, by M° Giorgio, about 1515; height 10½ inches.

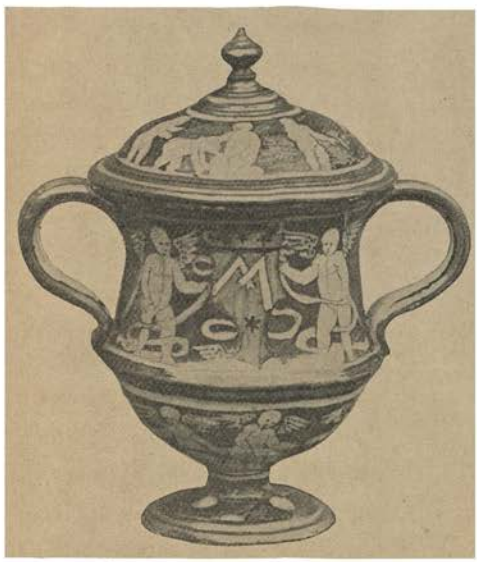


Fig. 44.—VASE. *16th Century.*

Another painter in lustre, of the school of M° Giorgio, has signed his pieces with the letter N., which is supposed by some to be a monogram of Vincenzio, the son of M° Giorgio.

A painter named Perestino, of Gubbio, produced some very beautiful pieces, dated 1533 and 1536, sometimes with his name in full, as on a bas-relief of the Virgin and Child, in the Louvre; and others with the initial P. only, as on a vase in the Campana Collection, and on a fine plate with the subject of the

Redemption of Solomon, and the establishment of the Throne of David, taken from a lost work of Raphael; in the Bracon Hall Collection.

The marks of all the artists of Gubbio are in lustre on the reverses of the pieces. Maestro Giorgio's signature consists of the letters *M° G°*, usually accompanied by a date, sometimes more at length, "da Ugubio" being added.

As we have before observed, the secret of the metallic lustres employed at Gubbio seems to have died out altogether towards the end of the sixteenth century.

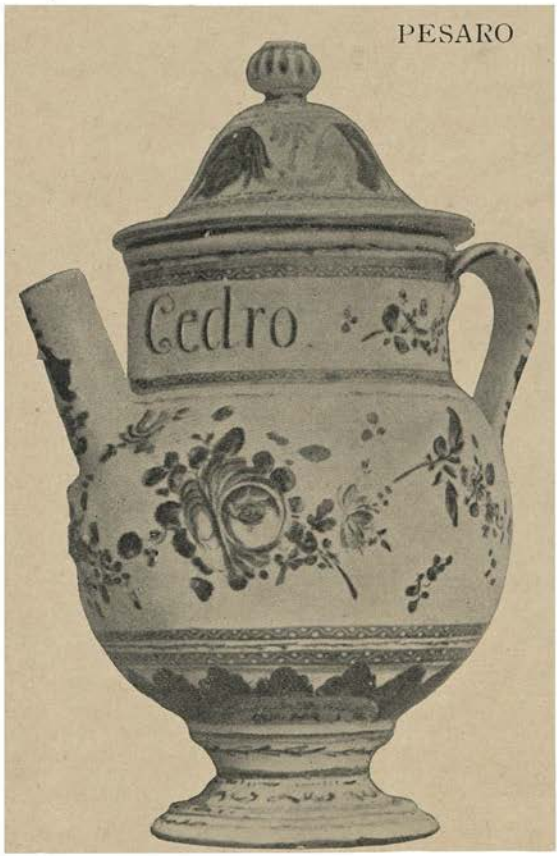


Fig. 45.—Drug Vase. *17th Century.*

We are indebted for all we know of the history of this *fabrique* to Giambattista Passeri, who has striven to do all honour to his native country, but as his account was not written until nearly two centuries after its establishment, we must make allowances for his *amour propre*. He has been too liberal in assigning pieces to this locality. The manufacture of pottery has been traced by him to the year 1396, but it does not follow that this ware was the enamelled fayence which we call maiolica; probably the first allusion to it was in 1462, when a sum of money was lent

for the enlargement of a manufactory; and other edicts are referred to, dated 1508 and 1552, relating to the "Vasari e Boccalari," vase and cup makers.

Passeri extols Guido Ubaldo II. della Rovere, who became Duke of Urbino in 1538, for his patronage of the *fabrique* of Pesaro. At his death, in 1572, the pottery began to decline. The maiolica with yellow lustre, with blue outlines and imbricated borders, which are assigned to Pesaro, belong to the first part of the sixteenth century; many of these have portraits and scrolls inscribed with the name of the person to whom it was dedicated. Fig. 45 is a drug vase, of the seventeenth century, painted with roses, and inscribed "SIR DI CEDRO." When Passeri visited the town in 1718, there was only one potter, making ordinary vessels. Some years after, in 1757, he sent potters from Urbania and recommenced the manufacture. Many of these specimens are still preserved; one in the De Bruge Collection was inscribed Pesaro 1771; another in the Fortnum Collection at the Ashmolean Museum, Oxford, is dated 1763.

Fig. 46.—BOWL, COVER, AND DISH. *18th Century.*

M. A. Jacquemart says, that two artists of Lodi—Filippo Antonio Callegari and Antonio Casali—were established here about the middle of the eighteenth century. A bowl and cover and a dish, painted and gilt with flowers, signed by them with their initials, formerly in the collection of Mr. C. W. Reynolds, is given in Fig. 46. There was another *fabrique*, established by Giuseppe Bertolucci of Urbania in 1757; Pietro Lei, a painter of Sassuolo, was engaged there.

CASTEL DURANTE

Castel Durante is a small town near Urbino, but had a very extensive manufactory of maiolica; most of its early productions of the beginning of the fifteenth century are confounded with those of Urbino, but we have evidence enough to show the beautiful character of the decorations employed there. The earliest dated piece is a splendid bowl, which belonged to the late Mr. H. T. Hope; it is surrounded externally by blue scrolls on white, inside are painted the arms of Pope Julius II., supported by cupids, arabesques, &c., on deep blue ground. The inscription on the back informs us that it was made at Castel Durante, on the 12th September 1508. Two other vases for druggists of the same character, made at Castel Durante, in the *bottega* or workshop of Sebastiano Marforio, the 11th October 1519, are in the British Museum and the Victoria and Albert Museum. A vase and a plate of about the middle of the sixteenth century, preserved in the Victoria and Albert Museum, are here given, Figs. 47 and 48. The former may be Ferrara ware. Other pieces are known with dates down to the year 1635, when the name was changed to Urbania in compliment to Pope Urban VIII. Piccolpassi, director of a *bottega* for maiolica, at Castel Durante, *circa* 1550, wrote a treatise on the art of making and decorating it, whilst under the patronage of Guidobaldo II. The manuscript is in the Art Library of the Victoria

Fig. 47.—Vase. *About* 1560.

Fig. 48.—Plate. *About* 1530.

and Albert Museum. This interesting work is illustrated with pen-and-ink sketches of all the details of manufacture and patterns of the ware, and the prices at which they were to be obtained; allusions are frequently made to other towns celebrated for the same industry; the principal forms of the vessels are also described by name. He informs us that one potter, named Guido di Savino, worked at Castel Durante, and transported to Antwerp the knowledge of the manufacture of maiolica.

It was also from the same place that a family of the name of Gatti, in 1530, introduced it into Corfu; and Francesco del Vasaro went to Venice and established himself there.

In 1722 Urbania was the only *fabrique* which remained in the Duchy of Urbino, where articles of utility only were made, but Cardinal Stoppani brought painters, and endeavoured to put fresh life into the potter's trade.

A great trade was carried on in pharmacy vases or Vasi da Spezieria, covered with grotesque heads, cornucopiæ, &c., designed and shaded with light blue, touched with yellow and orange, brown, and green, the patterns being mostly in a bold style.

FAENZA

If not the most ancient, Faenza was one of the most celebrated of the manufactories of maiolica in Italy. It was this town that gave to the French the name by which they have to the present day distinguished their enamelled pottery, as Spain had previously supplied the name to Italy. Thus in Italy it was called *maiolica* from Majorca, and in France, *faïence* from Faenza. In like manner the glazed pottery of Delft, so celebrated over Europe in the seventeenth and eighteenth centuries, gave the name of *delft* to the same description of ware made in England. The earliest dated piece we have seen is a plate in the Musée de Cluny, dated 1475, made by Nicolaus de Ragnolis. Another specimen, in the Sèvres Museum, is inscribed "Nicolaus Orsini, 1477"; and in the same collection is a plate, signed "Don Giorgio, 1485," probably by Maestro Giorgio, before he went to Gubbio and was ennobled. Several early examples, preserved in the

Victoria and Albert Museum, are here represented: Fig. 49, a roundel, inscribed "Andrea di Bono, 1491"; Fig. 50, a plaque with the Virgin and Child, dated 1489; and Fig. 51, a plaque, dated 1491, with the sacred monogram in the centre. Another specimen of about the same date is shown in Fig. 52, a plate with an emblem of two hearts pierced with arrows, and the motto "En piu."

The products of this *fabrique* retained for a long time an especial character by which they are easily identified; at first

Fig. 49.—Plaque. "Andrea di Bono, 1491."

the outlines of the figures were very simple and formal; the yellow lustre does not appear to have been adopted. Piccolpassi, who was in 1548 director of a rival manufactory at Castel Durante, and who wrote about the time when Urbino and Gubbio produced their finest works, gives the preference to the ware of Faenza.

In the sixteenth century a favourite decoration was grotesques and arabesques in blue *camaïeu* on yellow ground, or alternately on the two colours. The reverses of the Faenza plates are frequently light blue, with concentric circles or a spiral line in a darker colour; when white, with imbrications

Fig. 50.—Plaque. Virgin and Child. *Dated* 1489.

Fig. 51.—Plaque. *Dated* 1491.
Victoria and Albert Museum.

Fig. 52.—Plate. "En Piu." *15th Century.*

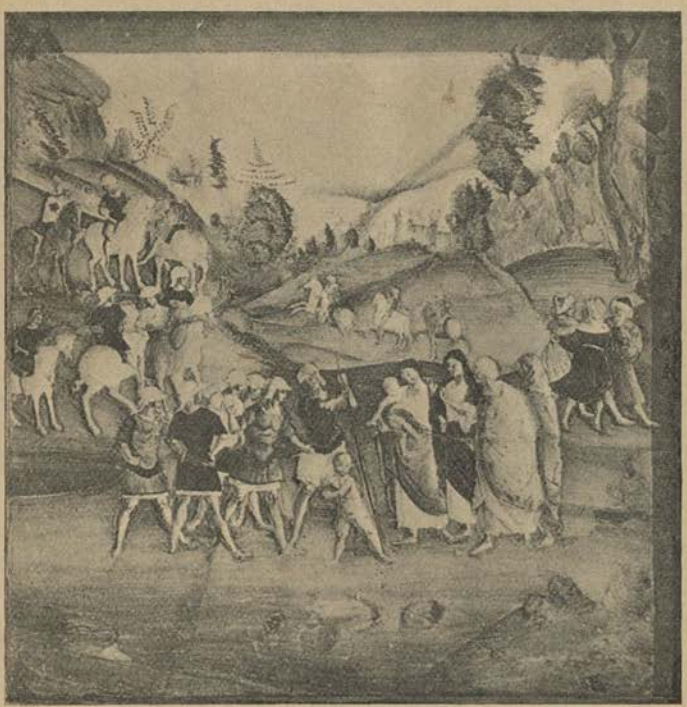


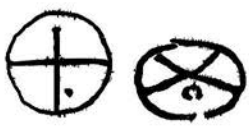
Fig. 53 —Plaque. Joseph sold by his Brethren. *16th Century.*
Victoria and Albert Museum.

or zones alternately blue and yellow. Another peculiarity by which the Faenza ware is known, is the presence of red. Piccolpassi says it was only found in the manufactory of M° Vergilio, of Faenza. Towards the middle of the sixteenth century the painting cannot be distinguished from that of Urbino. Fig. 53 is a plaque, painted with Joseph sold by his Brethren; and Fig. 54, a plate, blue ground, with

Fig. 54.—PLATE. ARMS AND ARABESQUES. *16th Century.*
Victoria and Albert Museum.

arabesque border and a shield of arms in the centre. Both are in the Victoria and Albert Museum.

The marks on the ware are very numerous; that of a circle intersected by cross bars, with a small pellet or annulet in one of the quarters, has been found in connection with the signature of a Faenza *fabrique*.



These initials are on the front of a large plaque, date about 1530, painted in rich deep blue, with green, yellow, and brown; subject — Christ bearing the cross, and numerous figures, called "Lo Spasimo di Sicilia," after Raphael. It is in the Victoria and Albert Museum.

DIRUTA

Many of the lustred pieces of maiolica, with light yellow lustre edged with blue, which were attributed formerly to Pesaro, have been now classed among the wares made at Diruta, from the circumstance of a plate in the Pourtalès Collection — subject, one of Ovid's Metamorphoses, being similarly decorated with the yellow lustre, and signed by El Frate of Diruta, 1541. For this reason, a plate in the Victoria and Albert Museum, with St. Sebastian in relief, with the saint

Fig. 55.—PLATE. *16th Century.*

in blue and the arcade of this peculiar yellow lustre, dated 1501, may also be referred to Diruta. The earliest signed and dated piece, however, is not earlier than 1525. This and several other specimens have "*In Deruta*" inscribed at length; others have simply the letter D with a bar through it. Some very fine and early pieces have the signature of the painter, EL FRATE, before spoken of, but without the yellow lustre; as on a plateau in Mr. George Salting's collection. The plate in the Hôtel de Cluny, with Diana and Actæon, after Mantegna, designed in blue and yellow lustre, marked with a C and a bar through it, belongs to this *fabrique*.

As illustrations we reproduce Fig. 55, a plate, blue and white, arabesque dolphin border, with laureated bust; in the centre, cupid on a horse; date about 1520; and Fig. 56, a

Fig. 56.—PLATE. *About* 1520.

plate of lustred ware, in the centre a profile female bust, inscribed "SURA FIORE," and a border of arabesques; date about 1520. Both in the Victoria and Albert Museum.

FORLÌ

According to Passeri there were *fabriques* of maiolica at Forlì in the fourteenth century. Its contiguity to Faenza exercised a great influence on the decoration of the ware, and the patterns on the obverses and reverses are similar; doubtless many are therefore still attributed to Faenza. We can consequently only assign those which have the name Forlì written on the back of the plate. The example we have selected (Fig. 57) is in the Victoria and Albert Museum: a plate painted in blue, relieved with white, Christ among the Doctors, the edge filled up with trophies of musical instruments; sixteenth

century; diam. 14 inches. It reads on the back "In la botega di Mº. Jeronimo da Forli," as given in the cut on the previous page.

RIMINI is only known to us by a few specimens, which are actually signed, and by the mention made of its *fabriques* by Piccolpassi. The pieces are dated 1535, and as late as 1635.

VITERBO, RAVENNA, AND TREVISO

There were manufactories at these three places in the sixteenth century, but few specimens now exist. (See Chaffers' *Marks and Monograms*, p. 112.) The first is illustrated (Fig. 58) by a plateau in the Victoria and Albert Museum, painted with Diana and Actæon and a border of trophies of arms; a man at the bottom holds a scroll inscribed "VITERBO DIOMED, 1544."

CAFAGGIOLO

This *fabrique* was established towards the end of the fifteenth century, and became very important, lasting probably throughout the sixteenth century. The name is spelt in different ways, such as Chaffagiuolo, but Cafaggiolo is the general form.

The most ancient dated pieces are two in the late Baron de Rothschild's collection, 1507 and 1509, both decorated with grotesques in the style of Faenza. The latest is 1590, mentioned by Delange in his translation of Passeri. Among the ornaments on this ware are frequently tablets with SPQR and SPQF (Florentinus), and on several the motto "Semper," adopted by Pietro de' Medici in 1470, and continued by Lorenzo il Magnifico. The device of a triangle and the word "Glovis," meaning when read backwards "si volge" (it turns), was used by Giuliano de' Medici in 1516, alluding to his change of fortune.

Another characteristic of this *fabrique* is the dark blue background of many of the pieces, and the method in which it was coarsely applied by the brush. It has been observed that the secret of the metallic lustre was not known, but we have seen a

FORLÌ

Fig. 57.—PLATE. *16th Century.*
Victoria and Albert Museum.

VITERBO

Fig. 58.—PLATEAU. DIANA AND ACTÆON. *Dated* 1544.
Victoria and Albert Museum.

specimen with the mark of the *fabrique* under the handle. There are several very fine specimens of Cafaggiolo maiolica in the Victoria and Albert Museum. The most celebrated is the interesting plate of a maiolica painter in his studio, who is occupied painting a plate, in the presence of a lady and gentleman of distinction. It was styled in the Bernal catalogue "The Raphael and Fornarina plate," assuming the seated

Fig. 59.—PLATEAU. ST. GEORGE. *Circa* 1520.

figures to represent them; an impression seemed to be general that Raphael himself was the painter. It was purchased at the Bernal sale for £120, the highest price at that time ever given for a maiolica plate. (See coloured illustration.)

In the same collection are a large dish with Pope Leo X. seated on a throne, borne on men's shoulders, amidst a crowd of upwards of fifty figures; the portrait of Pietro Perugino, with a wide border of foliage and medallions of

birds; a triumphal procession after Mantegna, painted in brilliant colours, dated 1514; and the St. George of Donatello, from the bronze statue in the church of Or San Michele, at Florence. The last mentioned is given in Fig. 59. Another example (Fig. 60) represents a plate, the centre painted with shield of arms, supported by three amorini; above it a Medusa head and margin decorated with medallions. About 1500.

The marks on this ware are a large P with a paraph or bar through the lower part, as shown in the woodcut, the name of the *fabrique*, and sometimes the trident. The mark here given occurs on a plate in the possession of Mr. George Salting, and has all the marks which appear separately on other pieces.

SIENA

The earliest specimens known of this important manufactory are some wall or floor tiles of the commencement of the

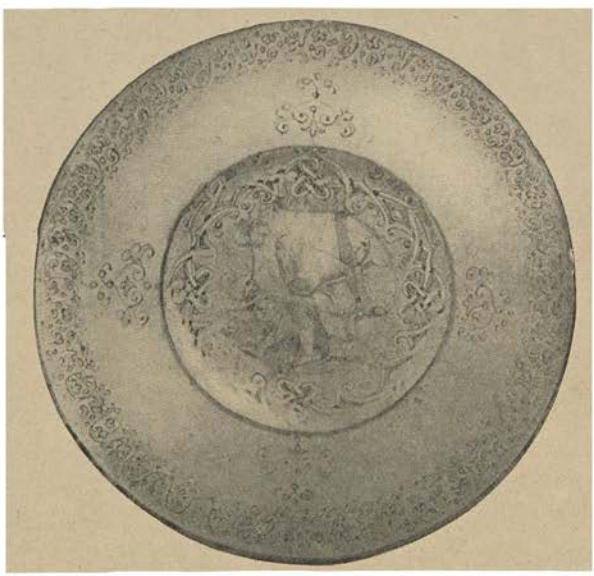


Fig. 61.—Plate. By M. Benedetto. *16th Century.*

sixteenth century. They are of maiolica, ornamented with polychrome designs of chimeræ, dragons, amorini, masks, birds,

Fig. 60.—PLATE. *About* 1500.

Victoria and Albert Museum.

To face page 74.

&c., beautifully painted in brilliant colours, especially orange and yellow on black ground. They vary in shape, being triangular, pentagonal, or square, to suit the geometrical designs of the wall or floor they covered; the average diameter is 5 inches. Several hundreds of these tiles, which came from the Petrucci Palace at Siena, are preserved in the Victoria and Albert Museum; some are dated 1509, and have shields of arms and arabesques. A pavement of similar tiles still exists *in situ* in a chapel of the church of San Francesco at Siena, and there is a frieze of them in the Biblioteca. All these are clearly

Fig. 62.—Plateau. Woman and Peacocks. *18th Century.*

Fig. 63.—Plate. Vintage. *Signed* Ferdinando M^a^ Campani, 1747.

traceable to, and were doubtlessly made at Siena; Mr. Darcel, however, attributes them to Cafaggiolo, and Sir J. C. Robinson to Faenza, but no reason is given, except the similarity to works executed at those *fabriques*. That there was a manufactory at Siena early in the sixteenth century is proved by a plate in the Victoria and Albert Museum, representing St. Jerome in the Desert, in blue *camaïeu* on white ground, highly finished, with arabesque border. It is signed on the reverse "fata in Siena da M°. Benedetto"; it has no date, but may be assigned to about 1520 (Fig. 61). Other specimens are referred to in Chaffers' *Marks and Monograms*, pp. 121 to 123.

After a long interval, the name of the town again appears on maiolica of a very characteristic description, accompanied by the names of the artists: Bartolomeo Terenze (or Terche) Romano in 1727, and Ferdinando Maria Campani, 1733 to 1747, the subjects being taken from Raphael, Annibale Caracci, and other masters. Fig. 62 is a plate, painted with a woman and two peacocks, in the background rustic buildings, date about 1720. Fig. 63, also a plate, subject—the Vintage, signed "Ferdinando M^a Campani, Siena, 1747." Figs. 64 and 65 are also specimens of Siena ware of the eighteenth century of a very effective character: Juno soliciting Æolus to let loose the winds, and Galatea, after Annibale Caracci. All of these are in the Victoria and Albert Museum.

PISA

This city was, about the middle of the sixteenth century, the centre of a considerable trade in the exportation of Italian fayence into Spain, and especially to Valencia, in exchange for the golden metallic lustre ware of that country. Antonio Beuter, a traveller, about 1550, praises the fayence of Pisa with those of Pesaro and Castelli. There is a specimen bearing the name "PISA": a large vase of fine form, covered with arabesques on white ground, in the collection of the late Baron Alphonse de Rothschild.

VENICE

Piccolpassi, in his manuscript to which we have so often referred, speaks of one or more large manufactories at Venice, and describes a mill used there for grinding the clay, the various patterns made, and the prices charged for the maiolica. In the Victoria and Albert Museum is a plateau, *circa* 1540, light blue ground with arabesques, and an amorino in the centre, inscribed "In Venetia in contrada di S^a Polo in botega

Fig. 64.—Plate. Juno and Æolus. *Early 18th Century.*
Victoria and Albert Museum.

Fig. 65.—Plate. Galatea. *After* Annibale Caracci. *Early 18th Century.*
Victoria and Albert Museum.

Fig. 66.—PLATE. *Circa* 1700.
Victoria and Albert Museum.

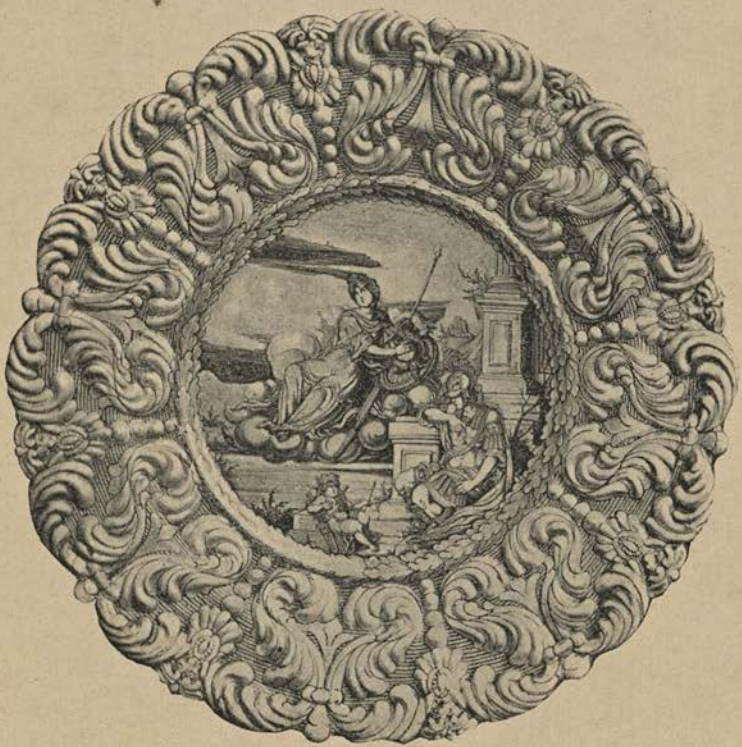


Fig. 67.—PLATEAU. MINERVA. *18th Century.*

di M° Lodovico"; underneath is a shield enclosing a cross. Another formerly in the Narford Collection, the Destruction of Troy, has "Fatto in Venezia in Chastello, 1546"; and another by Zener Domenigo da Venezia was also made at St. Polo in 1568.

The Venetian maiolica of the end of the sixteenth and throughout the seventeenth century is still involved in obscurity, but a number of pieces have, with some show of reason, been appropriated to Venice. The name of *Io. Stefano Barcella Veneziano* is found on a specimen of the seventeenth century, and some others with a mark of a fish-hook have come to light, and from the long intervals between its use, it evidently belongs to a *fabrique* and not a painter. It is so intimately allied to the grapnel used by the Bertolini in the subsequent century, that we are warranted in placing it as a Venetian mark. The first example is dated 1571; a second, 1622; and a third has the name Dionigi Marini, 1636, all accompanied by the fish-hook. As an example of Venetian maiolica, *circa* 1700, we give an illustration, Fig. 66, a plate painted with an architectural subject (Victoria and Albert Museum).

In 1753, the Senate of Venice conceded to the brothers Bertolini the establishment at Murano of a kiln for making fayence. The products of this period may be distinguished by their fine quality and extreme lightness, with the patterns of the borders stamped in relief like repoussé metal, and they are very sonorous when struck. Some of these are marked with a grapnel or creeper, others with the monogram AF surmounted by two branches crossed and a Maltese cross with a coronet above. This Murano manufactory did not succeed so well as the promoters anticipated, and it was probably discontinued about 1760, as the concession was annulled by a decree of April 1763. We here give a representation of a very fine plateau of this period (Fig. 67), painted with a classical subject of Minerva and scroll border in relief; mark the double anchor; formerly in Mr. C. W. Reynolds' collection.

NOVE

In 1728, Giovanni Battista Antonibon established in the village of Nove, near Bassano, a manufactory of earthenware, and in April 1732 he opened a shop in Venice for the sale of his wares. In 1741 the factory was still in a prosperous state, and carried on by his son, Pasqual Antonibon. In 1766 it consisted of three large furnaces: a small one and two muffle kilns. Pasqual took his son, Giovanni Battista Antonibon, into partnership, and in 1781 Sig. Parolini joined the concern, continuing the fabrication with great success until February 1802, when they leased the premises to Giovanni Baroni, and the business was carried on under the name of *Fabbrica Baroni Nove.* It was prosperous for a short time, and some beautiful examples were produced.

Fig. 68.—VASE.
Early 19th Century.

Fig. 68 represents a splendid fayence presentation vase, oviform, of *bleu de Roi* ground, painted in colours, with Alexander and Darius, and another classical subject after Le Brun, richly gilt, evidently a *chef-d'œuvre* of the manufactory, 2 ft. 6 in. high; it was formerly in the possession of Mr. C. W. Reynolds, and is said to have been intended as a present from the city of Venice to Louis XVI., but never presented. The name "Fabbrica Baroni Nove" is written on each side of the square pedestal. Fig. 69 is a tureen and cover, painted with masks and scrolls in

blue, surmounted by Atlas; it is in the Victoria and Albert Museum. Eventually the works were allowed to go to decay, and on the 1st May 1825 the Antonibons again took possession

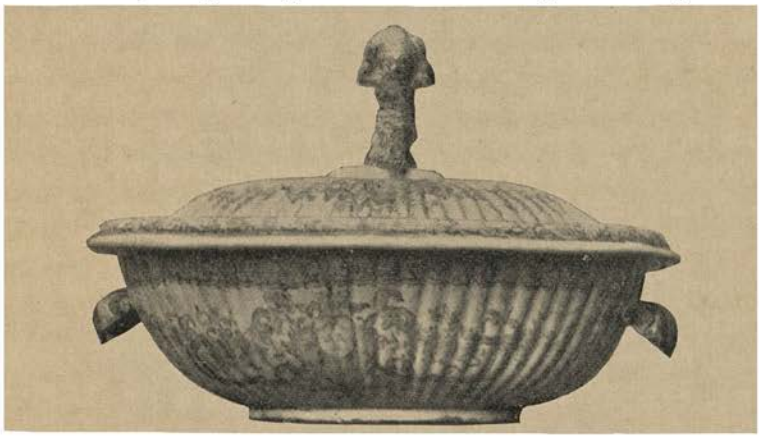


Fig. 69.—Tureen and Cover. *18th Century.*

of them. *Maiolica fina* or fayence only is still continued to be made, the manufacture of porcelain, for which at one time the works were so famed, not having been revived.

FLORENCE

Of the early maiolica made here little is known, but fayence of the eighteenth century is occasionally met with, marked with the letter F or FI. Fig. 70 represents a cup and saucer, painted with birds and flowers; formerly in Mr. C. W. Reynolds' collection.

Fig. 70.
Cup and Saucer.

Although the works of Luca della Robbia come more properly under the denomination of Italian sculpture, yet our work would be incomplete if we omitted to notice his enamelled terra-cottas. This great artist was born at Florence, A.D. 1400, and commenced his career as a goldsmith, but afterwards became a sculptor, and attained considerable eminence in that profession. He discovered the art of covering his bas-reliefs with a stanniferous enamel, which rendered them impervious

to the action of the elements and extremely durable. His early reliefs consisted of scrolls, masks, birds, and Renaissance ornaments, with fruit and flowers in natural colours; these usually formed the borders of his subjects, which were principally of a religious character. The following illustration (Fig. 71) shows a fine specimen of his work: a medallion in high relief, and in varied colours. In the centre are the arms and devices of King René, of Anjou, surrounded by a massive frame or border of fruit and foliage in natural colours. It came from the exterior of the castle or Villa Panciatici-Ximenes, near Florence. The date is about 1450. The diameter is 10 ft. 7 in. It is in the Victoria and Albert Museum.

Luca was succeeded by his nephew, Andrea della Robbia, who was born in 1437 and died 1528. After his death, his four sons, Giovanni, Luca, Ambrogio, and Girolamo, continued making the same description of coloured reliefs, but of greatly inferior quality; the last-named artist went to France, and was employed by Francis I. in decorating the Château de Madrid, in the Bois de Boulogne. He died there about 1567.

As an illustration of the work attributed to Andrea della Robbia, we give Fig. 72, a beautiful altar-piece of coloured enamelled earthenware of the latter half of the fifteenth century. It is also in the Victoria and Albert Museum. The subject is the Adoration of the Magi, a composition of more than twenty figures. Several of them in the background are portraits of the artist's contemporaries; the head between the two kings is that of Pietro Perugino. The subject is here given without its frame, which consists of a predella, on which are festoons of fruit, two pilasters at the sides with arabesques, and a frieze of cherubs' heads at the top; on the lower corners are two shields of arms of the Albizzi of Florence. Its original locality is unknown, but it was purchased in Paris in 1857 for £100. Total height, 7 ft. 8 in.; width, 6 ft.

PADUA

Vincenzo Lazari informs us that in a street which still retains the name of *Boccaleri* (makers of vases) were discovered traces of ancient potters' kilns, and some maiolica

Fig. 71.—Medallion in High Relief. *By* Luca della Robbia.

Victoria and Albert Museum.

To face page 84.

Fig. 72.—Altar-piece of Coloured Enamel. The Adoration of the Magi.

Attributed to Andrea della Robbia. *15th Century.*

Victoria and Albert Museum.

triangular wall tiles, of blue and white alternately, of the end of the fifteenth or beginning of the sixteenth century. Among these was a plaque, 20 in. in diameter, of the Virgin and Child between two saints, surrounded by angels. The subject is taken from a cartoon by Nicolo Pizzolo, a painter of Padua and a pupil of Squarcione; on the summit of the throne is written NICOLETI, the name he usually adopted. The plaque is now preserved in the Museum of that city. Padua is spoken of by Piccolpassi as possessing manufactories of maiolica in his time (1540).

Fig. 73.—PLATE. *Dated* 1548.

There are some Padua plates in the Victoria and Albert Museum; one, of foliated scroll work and flowers on blue ground, with a camel in the centre, *circa* 1530; from the Bernal Collection. Another, with arabesques on blue ground, a coat of arms in the centre, reverse marked with a cross, *circa* 1550; also from the Bernal Collection.

Fig. 73 is a plate, painted on grey ground, with Myrrha fleeing from her Father, and inscribed on the reverse with the name of the place and the date 1548; it is also in the Victoria and Albert Museum.

CASTELLI

Castelli is a small town in the Abruzzi, north of the city of Naples. No time can be assigned for the commencement of the making of maiolica here; but previous to 1540 it was celebrated for the excellence and beauty of its pottery. Passeri quotes the contemporary testimony of Antonio Beuter in his "Cronica generale di Spagna"; he says: "Corebœus, according to Pliny, was the inventor of pottery in Athens. He did not make them better, nor were the vases of Corinth of more value than the works of Pesaro, Pisa, or of Castelli, in the valley of the Abruzzi, nor of other places, for

fineness and beauty of work." However, we have no opportunity of judging of the correctness of this flattering encomium, for no specimens are known of the Castelli maiolica of the sixteenth century. Few of the early manufactories of Italy, which were so famous for their maiolica, survived much beyond the beginning of the seventeenth century. Castelli

Fig. 74.—Bowl and Cover. *17th Century.*

alone appears to have stood its ground, and towards the end of the seventeenth century was as flourishing as ever in this particular branch of industry. Francesco Saverio Grue, a man of letters and science, became about this time director of the Neapolitan maiolica *fabrique*, at Castelli. The ware was ornamented with subjects of an important nature, correctly designed and well painted; sometimes the landscapes were delicately

heightened with gold. His sons and brothers continued to add lustre to his name for nearly a century. Francesco Antonio Grue's works, which have dates, range from 1677 to 1722, the subjects being principally scriptural and mythological. Luigi Grue, about 1720–1740, painted landscapes and figures. Ioanes

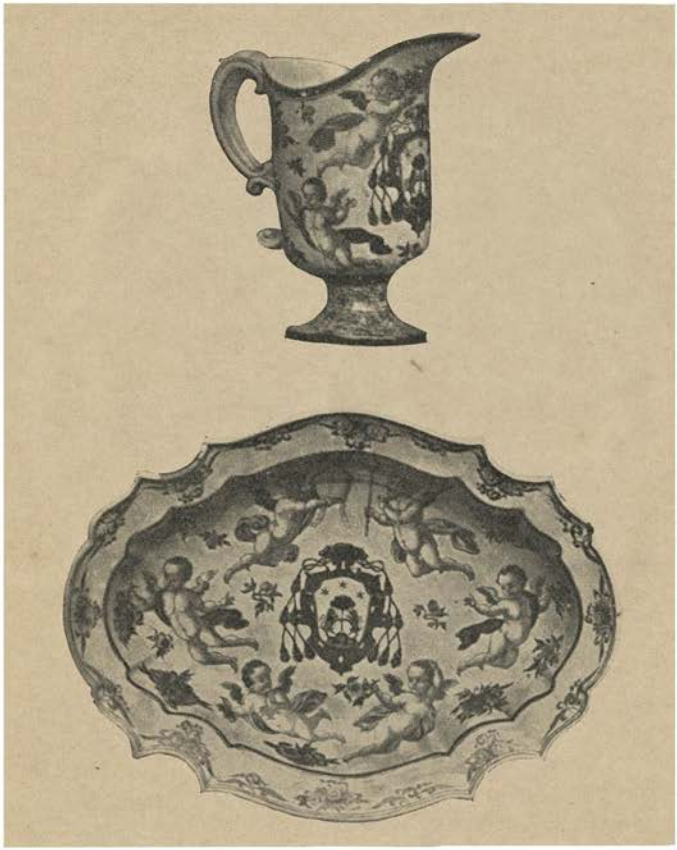


Fig. 75.—Ewer and Basin.

Grue or Grua painted scriptural subjects from about 1730 to 1750. Saverio Grue was the re-inventor of gilding on fayence; some of his pieces are dated 1749 and 1753. His earliest paintings are without gold, consisting of classical subjects and mottoes on plaques. C. A. Grue was a painter about the same time.

Many distinguished artists proceeded from this school, among whom may be noticed Bernardino Gentili, Fuina, G.

Rocco, Matt. Roselli, and Giustiniani. The manufacture was patronised by Carlo Borbone and his son Augusto, who, emulating the Medici of Tuscany, raised the keramic art of the kingdom of Naples to great celebrity.

We give the following examples of this interesting and artistic ware: Fig. 74 is a bowl and cover, painted with nude

Fig. 76.—PLATEAU.

figures after Annibale Caracci; and filled in with fruit, foliage, and cartouches, signed "Liborius Grue P." It is of the eighteenth century, and is in the Victoria and Albert Museum. Fig. 75 is an ewer and basin, decorated with a cardinal's arms, cupids, and flowers; they were formerly in Mr. C. W. Reynolds' possession. Fig. 76 is a fine plateau, painted with a landscape and figures, and a border of cupids, masks, and flowers; it was in the same collection.

Fig. 77.—Plate. Three Cavaliers. *Signed* "Raffaello Girolamo fecit Monte Lupo 1639."

Victoria and Albert Museum.

Fig. 78.—Plate. A Musqueteer. *17th Century.*

Victoria and Albert Museum.

NAPLES

We know nothing of the maiolica of the sixteenth century made in the city of Naples. Three vases have been put forward as examples of this period, and it is a curious fact that although two of the greatest Parisian authorities have had the opportunity of examining them minutely, and have copied the inscriptions in their published works, they cannot agree as to the date: M. A. Jacquemart assigns them to 1532, and M. Demmin to 1682. One of these vases is inscribed "Franc° Brand Napoli Casa Nova"; another "Paulus Franciscus Brandi Pinx"; and the third, "P. il. Sig. Francho Nepita." With this conflicting testimony before us, we must judge for ourselves, and looking at the character of the decoration, which evidently shows the decadence of the art, as well as the style of the monograms, which assimilate with those of Savona, Venice, and other Italian manufacturers of the latter half of the seventeenth century, they belong doubtless to the later period (see Chaffers' *Marks and Monograms*, page 142). Examples of the fayence of the eighteenth century are frequently met with, signed FDV—F. del Vecchio; Giustiniani; the letter N crowned, and sometimes the letters H.F.

MONTE LUPO

The plates and dishes of coarse heavy earthenware, rudely painted with large caricature figures of soldiers and men in curious Italian costumes of the seventeenth and eighteenth centuries, in menacing and warlike attitudes, striding across the plates, holding swords, spears, and other weapons, are usually attributed to Monte Lupo, near Florence, but chocolate brown vases of a more artistic character in the style of Avignon were also produced. The manufactory is still in existence.

A plate in the Victoria and Albert Museum, Fig. 77, represents three cavaliers, and is signed on the back "Raffaello Girolamo fecit Monte Lupo 1639"; and another plate in the same collection, rudely painted with a musqueteer, is also given (Fig. 78). The date is about 1630.

MILAN

We have no specimens that can be identified of an earlier date than the eighteenth century. The fayence is usually painted with grotesque figures, but sometimes with flowers and

Fig. 79.—ÉCUELLE AND DISH. *18th Century.*

scrolls in relief, also with Watteau subjects. An écuelle and dish, Fig. 79, and a plateau painted with carnival figures, Fig. 80, were formerly in the possession of Lady Charlotte

Fig. 80.—PLATEAU. *18th Century.*

Schreiber; and two other specimens formerly in Mr. Reynolds' collection, Figs. 81 and 82, are here represented. Sometimes the abbreviation *Mil.* is used, as on a service painted with Japanese patterns in the Museum of Sigmaringen.

Some pieces, apparently of a later date, are from the manufactory of Pasquale Rubati, usually signed with his initials thus: reading *Fabbrica Pasquale Rubati Milano.*

Fig. 81.—Ewer and Dish.

Fig. 82.—Cup and Plate.

TURIN

The maiolica manufactories of Turin escaped the observation of early writers, probably from the scarcity of the ware or the difficulty of identifying unsigned pieces. The Marquis D'Azeglio, in his endeavour to illustrate the early pottery and porcelain of Italy, became possessed of a few interesting specimens of Turin fayence, which throw a ray of light upon the subject. That there was a manufactory of maiolica at Turin in the sixteenth century is proved by a dish with pierced border, painted on the inside with a

boy carrying two birds on a long pole; it is marked underneath—Fatta in Torino adi 12 di Setēbre 1577, as shown in the cut and represented in Fig. 83. We find that the manufactory was in existence towards the end of the seventeenth century by a plateau, painted in blue with animals, bearing the mark of a cross on a shield (the arms of Turin); and as the latter is crowned, we may infer that the factory was under

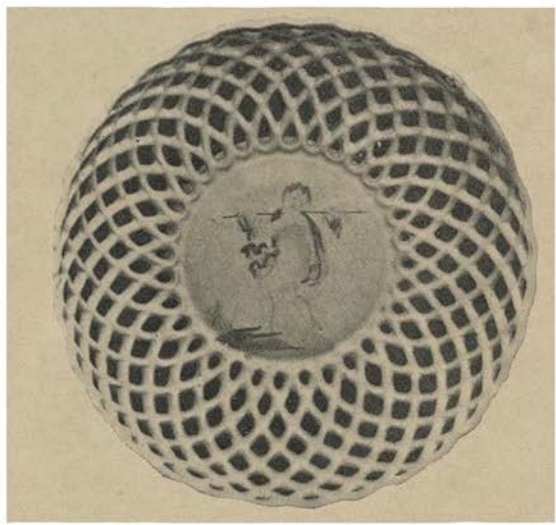


Fig. 83.—DISH. *Dated* 1577.

Royal patronage. Another large dish confirms this, being inscribed on the back of the rim: "Fabrica Reale di Torino GR 1737." In the centre of the reverse is a monogram composed of F. R. T. (Fabbrica Reale Torino). There is another plateau of about the same date, painted with Susanna and the Elders, having the potter's name, *Gratapaglia. Fe. Taur.*, perhaps the same whose monogram appears on the preceding piece. All these were in the collection of the Marquis D'Azeglio.

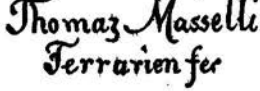
FERRARA

The maiolica of Ferrara is alluded to by Piccolpassi. Alfonso I., Duke of Ferrara, occasionally worked himself

in a room attached to his palace, and is said to have discovered a fine white colour, which was adopted by the *fabriques* of Urbino. He died in 1534. His successor, Duke Alfonso II., summoned Camillo Fontana (son of the celebrated Orazio Fontano of Urbino) in 1567 to re-establish and give new life to the manufactory. In conjunction with a certain Giulio d'Urbino they produced some services for the Duke on the occasion of his marriage with Margherita

Fig. 84.—PLATEAU. *First Half of the 18th Century.*

di Gonzaga. All the well-known pieces bearing the *impresa* of the Duke, a flame of fire and the motto "ARDET ETERNUM," were produced at this *fabrique*, about 1579. At a much later period, probably late in the seventeenth century, there was still a manufactory here. There is a plateau in the Victoria and Albert Museum painted with the Triumph of Bacchus, thus inscribed—a representation of which is given, Fig. 84.



BASSANO, NEAR VENICE

A *fabrique* (according to M. V. Lazori) was founded here about 1540, by Simone Marinoni, but it is not known how long it lasted. Later pieces of the seventeenth century bear a certain resemblance to the Castelli ware. The only signatures found are those of Antonio and Bartolommeo Terchi, two brothers, from Rome, who appear to have travelled about from one place to another, working for various establishments. In 1728, a manufactory of maiolica was set on foot by the sisters Manardi, which was continued in 1735 by Giovanni Antonio Caffo; and some time after, but previous to 1753, another was carried on by Giovanni Maria Salmazzo.

GENOA

Piccolpassi speaks of Genoa as a great mart for maiolica about the year 1540. He tells us the patterns painted and the prices charged, arabesques, leaves, landscapes, &c., but no specimens of this early date have hitherto been identified. The fayence of the eighteenth century, however, is of frequent occurrence; its decoration is much the same as that of Savona, viz. rude and hasty sketches in blue *camaïeu*, sometimes with small caricature figures in the style of Callot. In consequence of Genoa's maritime position, the mark selected for this ware was a beacon, by some erroneously called a lighthouse, from which some object is suspended on a pole. Swinburne, describing the tower of signals at Barcelona, observes: "If one ship appears a basket is hung out, if two or more it is raised higher, and if a Spanish man-of-war they hoist a flag."

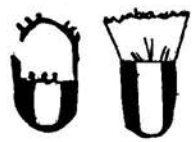
Fig. 85.—BOTTLE. *18th Century.*

Fig. 85 is a bottle, painted in blue with birds and scroll ornaments, of the eighteenth century, with the usual mark; formerly in Mr. C. W. Reynolds' collection.

SAVONA

The manufactory of Savona was founded, according to Mr. Marryat, in the beginning of the seventeenth century by Gian Antonio Guidobono, of Castelnuovo in Lombardy, assisted by his sons, Bartolommeo and Domenico. The spot chosen was at the village of Albissola, situate on the sea, near Savona. The *faïence de Savone* was well known throughout Italy and France in the seventeenth and eighteenth centuries. The ware is ornamented generally in blue on white ground, the designs are roughly executed, and the mark is often seen on the reverse of the piece, consisting of a shield of arms of the town—in chief *arg.* a demi-eagle issuant *az.* in point *az.* paly *arg.* There are some other marks attributed to Savona: a double triangle with the letter S, called the "knot of Solomon" (Salomone), the sun with G.S., the falcon mark, the tower mark, and the anchor mark, so called from these emblems being depicted on the ware. The specimens illustrated are of the eighteenth century: Fig. 86 is a basket, perforated, with two handles, painted rudely with scrolls in yellow, blue, and green; in the centre, a cartouche with the letters S.A.G.S.; Fig. 87 is a plateau, painted in blue and white with warriors on horseback; both are in the Victoria and Albert Museum.

Fig. 86.—BASKET. *17th Century.*



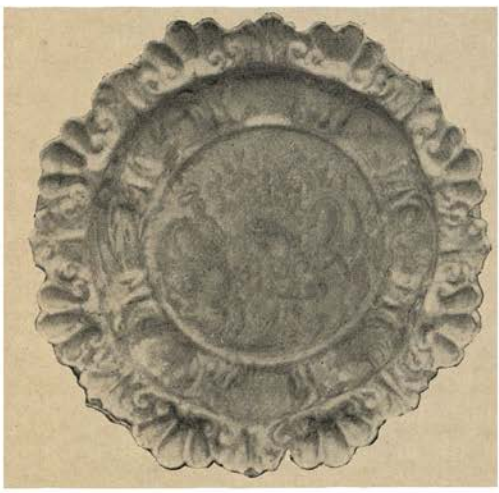


Fig. 87.—PLATEAU. *18th Century.*

It was a native of Albissola, Domenico Conrade, who introduced the art into Nevers. It was in full activity during the first half of the eighteenth century. Among the decorators were Gian Tommaso Torteroli, Agostino Ratti, and Jacques Borrelly, whose name is signed on a large vase—"Jacques Borrelly Savonne, 1779, 24 Sept." The name is also on a vase formerly in the Marchese d'Azeglio's collection; perhaps it refers to the father; "Primum opus M. A. Borrelli Mense Julij 1735;" and his name occurs on the pottery of Marseilles, sometimes *Giacomo* Borrelly, at others *Jacques* Borelly, on pottery about 1780.

LORETO

In the Santa Casa, at Loreto, are still preserved upwards of 350 maiolica vases, mostly with covers, painted with designs from the great masters. All these, which are arranged in two large rooms, came from the Spezieria or Medical Dispensary, attached to the Palace at Urbino. The last Duke of Urbino, Francesco Maria II., in his dotage, had abdicated his duchy in favour of the Holy See, and at his death, in 1631, his heir, Ferdinand de' Medici, removed the more ornamental pieces to Florence. The vases from the Spezieria he presented to the shrine of our Lady of Loreto, called the Santa Casa. This splendid collection did not consist alone of vases for containing drugs, but many other choice specimens were included; and it consequently became the envy of more than one crowned head: the Grand Duke of Florence proposed to give in exchange for them silver vases of equal weight; Queen Christina was heard to say that of all the treasures of Santa Casa she esteemed them the most; and Louis XIV. is said to have offered for the Four Evangelists and the Apostle Paul the same number of statuettes in solid gold.

Although Loreto is not strictly speaking a *fabrique* of maiolica, yet an account of its keramic treasures will interest the reader, and it enables us to introduce some pieces of maiolica actually made within the precincts of the sanctuary, inscribed "Con Pol di S. Casa," *Con polvere di Santa Casa* (with the dust of Santa Casa), with a representation of our Lady of Loreto and the Infant Saviour, and in the distance

a view of the Sanctuary. These cups are made of clay, mixed with the dust shaken from the dress of the Virgin

Fig. 88.—Two Bowls.

and walls of the Sanctuary, and in this form are preserved by the faithful as tokens of their visit to the shrine.

Fig. 88 shows two varieties of these bowls, which were formerly in the possession of Mr. C. W. Reynolds.

SGRAFFIATO OR INCISED WARE

The earthenware vessels with stanniferous enamel, called in Italy *sgraffiato* ware, have been attributed to Città di Castello. They are engraved in outline and decorated *en engobe*, that is, the object before being glazed is covered with a second coating of coloured slip or *engobe*, on which is graved the ornament or design after it has been merely dried by the air, leaving a sort of *champ levé*, and afterwards baked in the kiln. These fayence vases are generally enamelled in yellow, green, and brown. There are several specimens in the Louvre and Musée de Cluny. In the former is a bowl on a triangular foot formed by three lions; on the interior are three musicians in the costume of the latter half of the fifteenth century. Another, somewhat similar, is in the Victoria and Albert Museum (Fig. 89); round the stem,

Fig. 89.—Bowl of Incised Ware. *About* 1460.

which is decorated with foliage, are three lions seated, in full relief; round the bowl runs a wreath of yellow flowers; within is a man wrestling with a dragon, surrounded by a wreath; date about 1460, height 9¾ inches. A plate in the same collection (Fig. 90) has in the centre a shield of arms surrounded by a border of scroll work; the date is about 1540, and the diameter 11½ inches. Among other specimens in the Victoria and Albert Museum is a plate with the arms of Perugia. There was a manufactory of this *sgraffiato* ware at LA FRATTA, near Perugia, which was continued down to a late period. Fig. 91 represents a nineteenth century basket-shaped pot with bucket handle, in red glazed earthenware and ornaments in relief. Similar ware was also made at PAVIA in the seventeenth century.

Fig. 90.—PLATE. *About* 1540.

Fig. 91.—RED EARTHENWARE BASKET. *19th Century.*

SPAIN

THE maiolica of Spain was for a long time confounded with that of Italy, and it was not until 1844 that M. Riocreux, the Curator of the Sèvres Museum, distinguished its peculiar characteristics and established its Spanish origin. Lustred maiolica was made by the Moors and Saracens at a very early period, and manufactured by them wherever they had dominion. The Hispano-Arabic period dates from the eighth century, when the mosque of Cordova was built, until the thirteenth century.

The earliest known specimens of the decoration of enamelled pottery with lustre-pigment are some tiles in the mihrâb-wall of the great mosque at Kairuan (Tunis), in part procured from Bagdad in A.D. 894, and in part made at Kairuan by a Bagdad potter. The exact date of the introduction of this technique into Spain is unknown, but the existence of manufactures of "golden" pottery at Calatayud, in Aragon, is testified to by the Mohammedan geographer Edrisi in the twelfth century, by Ibn Sa'id in the thirteenth century, Ibn el Hatib and Ibn Batuta in Andalusia in the fourteenth century.

The Hispano-Moresque period, which is best known to us from the numerous specimens preserved to our time, commences with the thirteenth century, when the Alhambra of Granada was erected by the Moors.

The earlier pieces of the fourteenth and fifteenth century may be distinguished by a golden yellow metallic lustre, and blue enamel on a white ground. The designs are Moorish, consisting of diaper patterns, foliage, fantastic and other animals, shields of arms of Spanish princes, &c., and sometimes Arabic inscriptions, transformed into ornamental designs. The forms are rare vases with two winged handles, large and small basins, spherical vases on conical feet, dishes, &c.

Fig. 92 is a vase with flat expanded handles, spherical body, the whole surface diapered with leaves and conventional flowers, in reddish yellow lustre and blue, of the

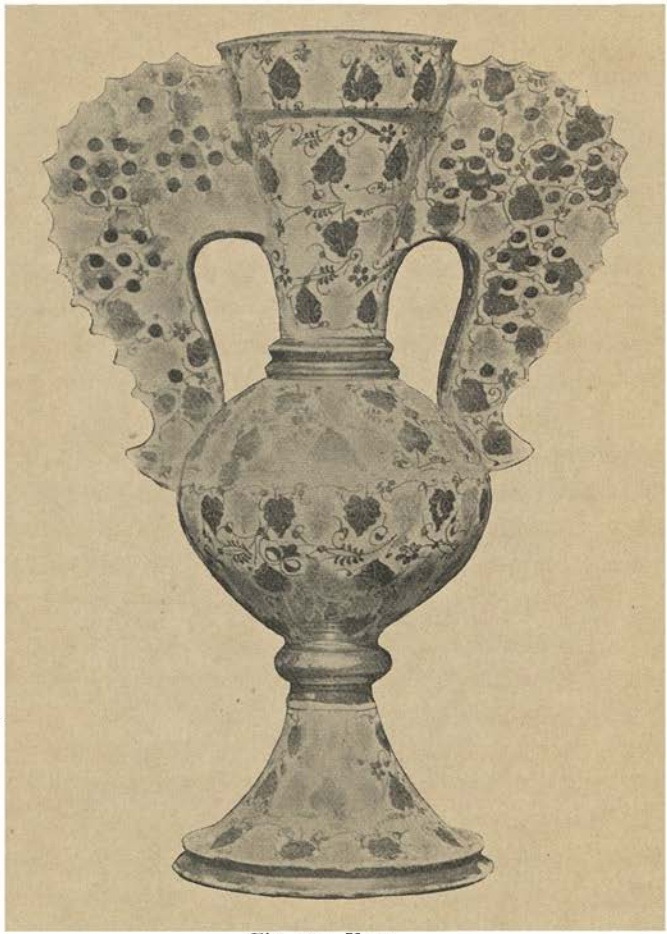


Fig. 92.—VASE.

fifteenth century; height, $20\frac{3}{4}$ inches. It is in the Victoria and Albert Museum.

The *azulejos* or enamelled tiles of the Alhambra, bearing passages from the Koran, shields and other devices, are well known; they date from the beginning of the fourteenth century. Three specimens of these represented (Fig. 93) are also in the Victoria and Albert Museum.

MALAGA. The principal as well as the earliest centre for the manufacture of fayence was, according to M. Charles Davillier (who wrote a history of the Hispano-Moresque pottery), at Malaga. A traveller who visited this city about 1550, Ibn Batoutah, tells us: "They make at Malaga the fine pottery or gilt porcelain, which is exported to the most distant countries." The finest known specimen of Moorish fayence is the celebrated vase of the Alhambra, which is supposed to be as early as the palace itself, viz. the fourteenth century, and was probably made at Malaga. The history of this vase is worthy of note. We learn from the

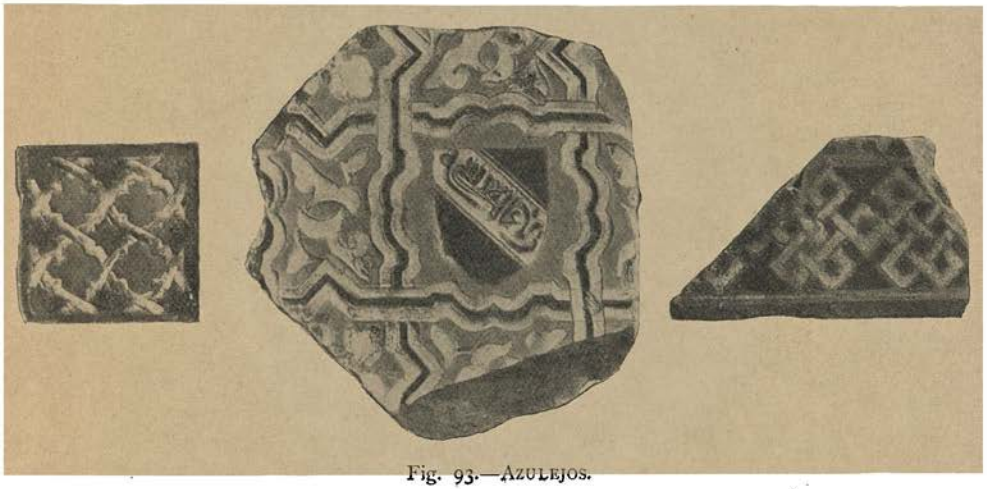


Fig. 93.—AZULEJOS.

Promenades dans Grenade, by Dr. Echeverria, that three vases full of treasure were discovered in a garden at Adarves, which was put in order and tastefully laid out by the Marquis de Mondejar in the sixteenth century, with the gold contained in the vases; and to perpetuate the remembrance of this treasure trove they were arranged in the garden; but the vases, being exposed to public view, unprotected, sustained considerable injury by being rubbed and handled, and eventually one got broken, and every traveller who visited the garden took a piece as a souvenir until all of it was gone. In 1785 two were yet preserved intact, but about the year 1820 another disappeared altogether, and of the three only one is now extant; it measures 4 ft. 7 in. in height. The colours of the

decoration are a pure blue enamel, surrounded or heightened with a yellow lustre on white ground.

Figs. 94 and 95 are two other specimens of the Spanish lustre ware, with shields of arms, of the fifteenth or sixteenth century; they are in the Victoria and Albert Museum.

MAJORCA was the next in importance as regards its ancient manufacture, but it must have had a very extensive trade in fayence, for it was exported to almost every part of the

Fig. 94.—PLATEAU.

globe, and, as we have seen, gave its name to all fayence. The first mention we find of it is in a treatise on commerce and navigation by an Italian, Giovanni de' Bernardi da Uzzano. This author, writing in 1442 about the productions of the Balearic Isles, says "*the fayence of Majorca has a very extensive sale in Italy.*"

As the keramic art in Spain declined, we find in later pieces a change in the style of decoration. The Arabic inscriptions, which were perfect on the early vases like that of the Alhambra, were copied, but the painter, not knowing their signification, employed them as ornaments, until at last they

became altogether confused and illegible. The arabesques were no longer in such elegant taste, and large coats of arms entirely filled the centres of vases and plates. J. C. Scaliger, who wrote in the first half of the sixteenth century, extols the vases of Majorca, and compares them to the Chinese porcelain, adding that although imitations they were not inferior in form or brilliancy, but actually surpassed the latter in elegance.

VALENCIA was also celebrated for its fayence, which may

Fig. 95.—PLATEAU.

be traced back to Roman times, for Saguntum, now Murviedro, is mentioned by Pliny and others as noted for its jasper red pottery. It is impossible to discover the origin of the *lustred* pottery of Valencia, but it probably dates from the beginning of the fifteenth century, when it became the most important in Spain. Lucio Marinao Siculo, in 1517, says it was much esteemed, being so finely made and so well gilt. The pieces attributed to this place are of the fifteenth century, and have Christian devices; many of them bear the inscription, "In principio erat Verbum et Verbum erat apud Deum," from the first chapter of St. John, and the eagle

displayed (not in an escutcheon as in the arms of Aragon); for St. John was particularly venerated at Valencia. Of its earlier productions of the Moorish period we know nothing.

Fig. 96.—Barrel Mug.

Fig. 98, is a plateau, painted with a lion rampant and the inscription "ave ma ria gra ple na" in blue, on a ground of scrolls and dots in lustre. Fifteenth or sixteenth century. In the Victoria and Albert Museum.

Valencia has from time immemorial been celebrated for its *azulejos* or enamelled tiles. There are many houses of the fifteenth and sixteenth centuries still existing in the ancient cities of Spain, the walls of whose rooms are covered with tiles

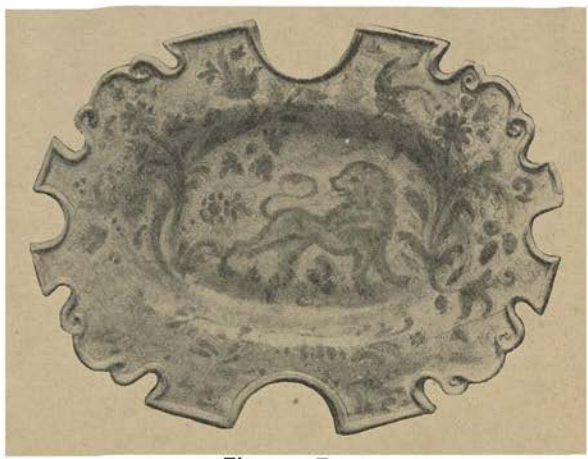


Fig. 97.—Dish.

ornamented with borders, scrolls, and geometrical designs. The celebrity of this manufacture is maintained to the present day. In the chapter-house of the cathedral at Zaragoza is an elegant example of flooring, the tiles averaging about 8 inches square, decorated with scrolls, medallions of landscapes, flowers, &c.; it is inscribed "Reals. Fabricas de Da Maria Salvadora Disdier. Brit. ft Anno 1808." In 1788 Gournay, in his almanack, mentions three *fabriques* of tiles at Valencia: those of Disdier, Cola, and Casanova. In the Sèvres Museum is a later example with landscape and figures, inscribed "De la Real

Fig. 98.—Plateau.

In the Victoria and Albert Museum.

MANISES

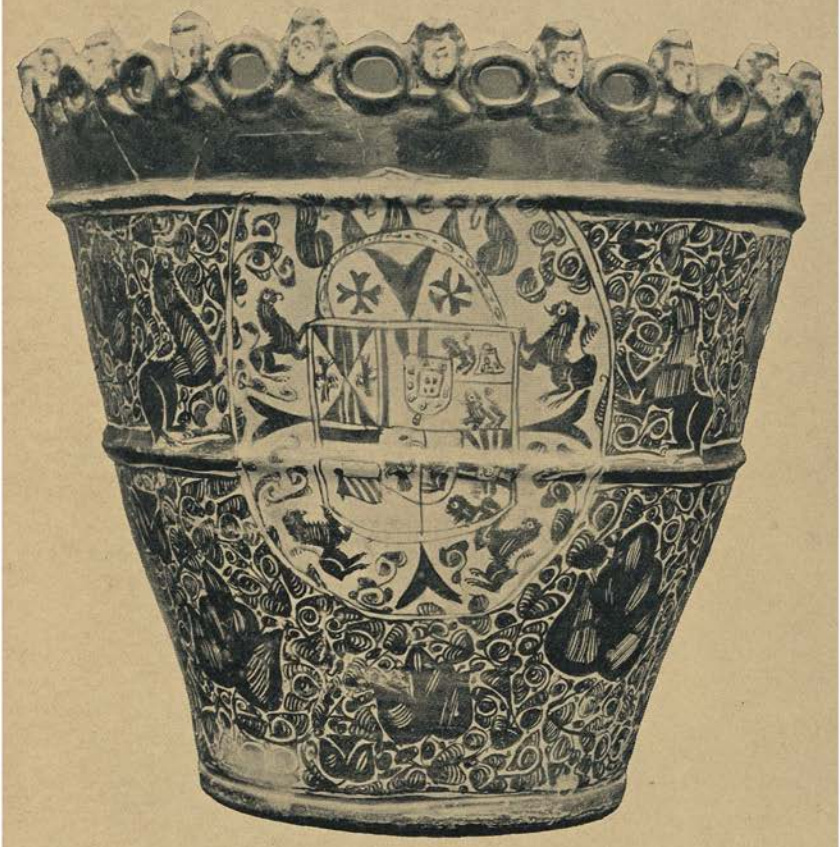


Fig. 99.—Vase.

To face page 110.

Fabrica de Azulejos de Valencia Anno 1836." Fayence of all descriptions was extensively made at Valencia through the seventeenth and eighteenth centuries.

Fig. 96 represents a barrel mug of this *fabrique*, 10 inches in height, painted in blue and white; it is inscribed "Sⁿ Geronimo de Buena Vista," having belonged to the monastery of that name at Seville. Fig. 97 is a blue and white dish with a lion in the centre. Both specimens were in Lady Charlotte Schreiber's collection.

MANISES, near Valencia, was also celebrated from the sixteenth to the eighteenth century. The decorations appear to be of Oriental design, executed for the most part in a rich copper coloured lustre. Mr. Talbot Dillon in 1780 (*Travels through Spain*) says: "About two leagues from Valencia is a pretty village called Manises, composed of four streets. The inhabitants are mostly potters, making a fine fayence of copper colour, ornamented with gilding. The people of the country employ it both for ornament and domestic use." Some dishes with copper colour lustre have upon them a mark of an open hand, which may be the emblem of the place, and are dated 1610 and 1611. Fig. 99 is a vase, lustred; painted in lustre, with foliage, birds, and animals, and with a rudely executed shield of arms, seemingly of Sicily or Portugal. In the Victoria and Albert Museum.

TRIANA, near Seville. There were several *fabriques* here, one for the manufacture of spires or ornaments of earthenware, with which the gables of the buildings were crowned; others for the *azulejos* or tiles so much used in Spain, and for fayence vessels of all descriptions. Fig. 100 is a curious bottle, 14 inches high, in the form of a lady in the costume of the period of Louis XIV., *en grande tenue*; inside the *fontange* or top knot of the head-dress, which forms the spout, is written "Victor. I. Viva.

Fig. 100.—BOTTLE.

Fig. 101.—Dish.

Mi. Arno. Don. Damian. Sant. ✠." It was formerly in Lady Charlotte Schreiber's collection. Fig. 101 is a dish of the same *fabrique*, painted with a landscape and figures, and dated 1774; it was in the same collection. Both pieces are now in the possession of the Countess of Bessborough.

ALCORA. There was a very important *fabrique* of fayence at this place, carried on by the Count D'Aranda, in the eighteenth century. Mr. C. W. Reynolds obtained from a palace in Spain a series of twenty-four plaques, with frames of rococo scrolls and masks in relief, the medallions and frames being in one piece, some of large size. The paintings are very much in the style of Castelli, representing mythological and classical subjects, the seasons and Spanish costumes; Fig. 102 represents one of these plaques. A very fine fayence cup from Baron C. Davilliers' collection is painted with "The Family of Darius," after Le Brun, marked underneath "ALCORA ESPAÑA. SOLIVA." This painter's name, *Soliva*, is also found

Fig. 102.—Plaque.

on the Moustiers ware. Fig. 103 is a plate, painted with sea view and sunset, formerly in Lady Charlotte Schreiber's collection.

The usual mark upon this fayence is the letter A in gold or colour.

Fig. 103.—PLATE.

TALAVERA, near Toledo, was one of the most important manufactories in Spain in the seventeenth and eighteenth centuries, and the word *Talavera* was used to indicate all

Fig. 104.—BOWL.

fayence, in the same manner as *fayence* in France and *delft* in England.

Fig. 104 is a bowl, glazed, decorated within and without with a bull fight, storks, and trees, in green, orange, and manganese. Eighteenth century. In the Victoria and Albert Museum.

CONTINENTAL FAYENCE

CONTINENTAL FAYENCE

FRANCE

MAIOLICA and Fayence are essentially the same, being composed of the same material and covered with a tin glaze or opaque white enamel, which serves to hide the dingy colour of the clay, and forms a fine ground for the reception of colours.

Before describing the various manufactories of France, we will, as briefly as possible, give a description of the methods employed in fabricating this ware. The paste or body of fayence was composed of two parts of clay and one part of marl. These earths, mixed together, were placed in barrels half filled with water, and men with long poles beat and turned them about until they were reduced to a fine creamy pulp; this pulp was let out at the bottom of the barrel, and passing over a sieve fell into a reservoir; it was again stirred about with a pole, having a transverse piece of wood at the end, until thoroughly mixed; when the earth from mechanical suspension had gradually subsided, the water was drawn off, the clay, being about the consistence of dough, was cut into pieces and placed on shelves to dry, and subsequently thrown into a cave or cellar, where it remained a year before it was considered fit for use. When required, the earth was removed from the cellar and again trodden and thoroughly kneaded, until it became of suitable malleability. The potter, sitting at his wheel, which he set in motion with his feet, then took a ball of clay, proportioned to the size of the piece he wished to fabricate, and fixing it on the *girelle* or circular revolving table, with his left hand (the thumb being forced into the middle of the lump) he hollowed it out; his right hand first being dipped in *barbotine* (or the same earth mixed with water) was passed round the exterior, his left hand pressing outwards the inner surface;

thus the turner could enlarge, reduce, or lengthen the piece as desired. When the vessel was nearly finished he took a tool to form its contour more correctly; the piece being thus perfectly formed, was placed in the air to dry, and then put into the kiln for the first baking, where it remained two or three days. The paste in this state was called *biscuit*, which although misnamed, having been only once baked, is invariably so called, perhaps from its similarity to the baker's biscuit. After the vessel had been baked it was dipped into a stanniferous enamel; this enamel owes its opacity and whiteness to the oxide of tin, being obtained by the calcination of one hundred parts of lead and twenty parts of tin, prepared in a special furnace. The result of this first operation is a yellow powder, insoluble in water, which is then mixed with certain proportions of sand and salt and fused; when cold, this substance becomes a solid mass of opaque white glass; it is then broken and ground in water, and placed in a large bucket. Into this liquid enamel the vase to be decorated was plunged, taking up a sufficient quantity of the enamel to entirely cover the surface; it was then ready for the decorator or painter. The biscuit, thus dipped into the liquid enamel, readily absorbed the water, leaving on its surface a pulverised and fugitive coating, easily removed by the least shock, and it was on this fragile surface that the painter displayed his ability; great care was requisite in handling the brushes, and there was little or no opportunity of correcting mistakes. When decorated, the object was placed in an earthen case, called a *seggar*, to protect it from contact with the flame and the dust of the ashes or cinders, and again put into the kiln, which was heated to a much higher degree than at the first baking, and remained there about twenty hours.

Blue was one of the most important colours in the decoration of fayence, and was much employed for painting *en camaïeu*; it was obtained from *cobalt*, prepared by extracting by calcination the arsenic and other volatile bodies; it was then mixed with four times its weight of sand and three of salt, being of a gray colour before it was fired; and the finished preparation was called *saphir* or sapphire. Two sorts of yellow were used,

one transparent, the other opaque or thick, composed of sulphate of antimony, litharge, and sand; the flesh tints were usually in this colour. Red was seldom or never used on fayence; cobalt blue, antimony, yellow, and chrome green will not change in the excessive heat of the kiln, but red, from the protoxide of iron of which it is made, is converted into brown or black; thus in the time of the French Revolution, when the figure of La République had to be represented, the Phrygian bonnet was painted yellow as a substitute for the redoubtable "bonnet rouge."

SAINT PORCHAIRE

The character and ornamentation of this ware is distinct from that of every other class of pottery. All the earliest writers on the subject appear to have thought that it was made in Touraine, and it was called HENRI DEUX ware. The first who promulgated this opinion was M. André Pottier of Rouen; he says that of the *twenty-four* pieces then known (in 1839) about one half came from the neighbourhood of Thouars. M. Brongniart states that the majority of the *thirty-seven* pieces, known at the time he wrote in 1844, came from the south-west of France: Saumur, Tours, and Thouars. M. Labarte, in his introduction to the De Bruge catalogue (in 1847), also refers the greater number to Touraine and La Vendée. Le Comte Clément de Ris, in the *Gazette des Beaux-Arts* (1860), confirms these statements, and says that ten or twelve pieces came direct from Thouars, which he considered the original place of their production. He also noticed the great resemblance that existed between the interlaced ornaments on the Henri II. ware and the book bindings of Grolier and the Maioli, and even suggested the use of bookbinders' tools in stamping the patterns on the clay.

These shrewd conjectures were in a great measure supported by the researches of M. Benjamin Fillon, of Poitiers, who, in a pamphlet in the form of a letter to M. Riocreux, Curator of the Sèvres Museum, headed "*Les Faïences d'Oiron*," says that these wonders of curiosity, which have

turned the heads of so many amateurs, were actually fabricated at Oiron, near Thouars, with clay from the immediate neighbourhood. Two artists assisted in the work: a potter named François Charpentier, and Jean Bernard, Librarian and Secretary of Hélène de Hangest-Genlis, widow of Artus Gouffier, a superior woman and cultivator of the arts. After the decease of this lady in 1537, they both entered the service of Claude Gouffier, her son, who had inherited the tastes of his mother. The librarian had, while in the service of Hélène de Hangest-Genlis, furnished designs for the ornamental bindings of books and frontispieces.

The arming of the Protestants put an end to a manufacture, which could no longer maintain itself: for this reason, that its only object being to supply the *dressoirs* and furnish the chapels of one family, its relations and personal friends, and not for commercial purposes, it followed the fortune of its patrons, in a country menaced like Poitou with the horrors of a religious war.

The ware then became known as FAÏENCE D'OIRON, but in an essay by M. Edmond Bonnaffé, published in the *Gazette des Beaux-Arts* in 1888, it is proved that the factory of this pottery was at Saint Porchaire. We will now briefly notice the monograms and initials placed upon the pottery of Saint Porchaire, viz. the sacred monogram; that of the Dauphin Henri (afterwards Henri II.); that of Anne de Montmorency; and that of Claude Gouffier, composed of an H., in memory of his mother, and a double C. A ewer, formerly in the Magniac Collection, has the letter G, the initial of Gouffier, repeated several times round the body; and a candlestick which belonged to Mr. Fountaine has the letter H, the initial of his mother's name —Hangest. The arms upon this pottery are those of the King, Francis I.; of the Dauphin Henri; of Gilles de Laval, Seigneur de Bressuire; of Anne of Montmorency; of François de la Tremouille, Vicomte de Thouars; and of William Gouffier. This last occurs on a plate in the Victoria and Albert Museum, which has in the centre an oval escutcheon, surrounded by fruit, cherubs' heads, and flaming rays, all in relief; in the centre are the arms of William Gouffier, third son of

SAINT PORCHAIRE

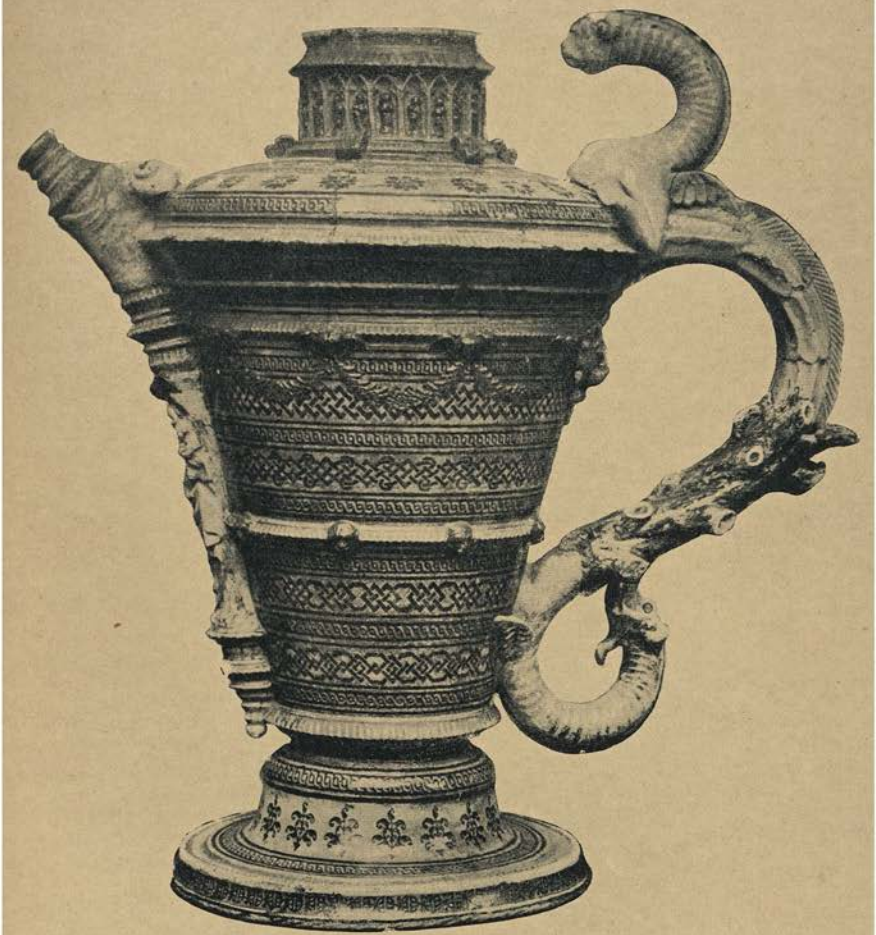


Fig. 105.—EWER.

Belonging to J. Pierpont Morgan, Esq.

To face page 120.

Admiral de Bonnivet, when he was a knight of Malta, that is to say, before he was raised to the episcopal chair of Béziers, in 1547. The emblems are the salamander of Francis I., and the crescents of Henry II., which were never used by Diana of Poitiers, as is generally supposed.

The distinguishing characteristics of this curious ware are in the first place, the body, which is of a creamy white pipe clay, very compact and of fine texture, so that it does not, like the ordinary fayence, require an opaque white enamel, but merely a transparent glaze; and secondly, that instead of being painted with enamel colours over the surface, it is inlaid with coloured pastes, in the same manner as the *champ levé* enamels or niello work in metal. Its fabrication must have required great care and diligence.

Examples.

Fig. 105 is a ewer, with beaker-shaped body and circular foot; the scrolling handle is in the form of dragons springing

Fig. 106.—TAZZA.

from the trunk of a tree. The cylindrical spout issues from a ram's mouth, and has beneath a group of the Virgin and Child standing on a bracket. Round the neck is a band of saints

beneath Gothic arches. The rest of the surface is enriched with bands of rosettes and interlacing ornament, and beneath the shoulder is a festoon of leaves and flowers, upheld by cherubs' heads. The property of J. Pierpont Morgan, Esq.

Fig. 106 is a tazza, with four marbled pillars uniting the outside of the bowl with the base; in the spaces between are applied cherubs' heads and bearded masks. The outer surface is enriched with bands of floral and other ornament, some in cream-colour on a reddish ground and some the reverse. The lower portion of the bowl is gadrooned. The property of J. Pierpont Morgan, Esq.

Fig. 107.—CANDLESTICK.

Fig. 107 is a candlestick of cream-coloured ware, inlaid with arabesques and other patterns, in dark brown and reddish brown, with reliefs of three boys, tragic masks, shields of arms of France, and the cipher of Henri II.; above are three terminal figures of satyrs; date about 1540. In the Victoria and Albert Museum.

Fig. 108 is a *biberon* of elegant form, gourd-shaped, resting on a foot, with a short tubular spout richly moulded, and a bucket-shaped handle over the mouth; the whole surface of the vase is inlaid with interlaced bands and scrolls, rosettes, guilloches, masks, &c., in a reddish colour; a curved band on the neck has a row of ciphers, these being the letters A.M., elegantly arranged as a decorative monogram, probably that of the Constable Anne de Montmorency; height, 9¼ inches. This beautiful piece was formerly in the Fountaine Collection.

Fig. 108.—Biberon.

Beauvais was celebrated for the manufacture of decorative pottery in the fourteenth century, and the descriptions of cups of the *terre de Beauvais* in early inventories frequently occur. Rabelais speaks of the "Poteries Azurées," of Beauvais, and several specimens of it are still in existence; they are of red, green, or blue glaze, with gothic inscriptions and arms of various provinces of France in relief.

Apt. The fabrication of fayence is said to have commenced here about the middle of the eighteenth century, principally in imitation of jasper and brocatelle marble. A vase made by M. Moulin in 1780 is in the Sèvres Museum, with ornaments

in relief and festoons of coloured pastes. In the same museum are some specimens made by Veuve Arnoux in 1802. The manufacture of M. Bonnet was established about 1780, and it is still carried on, and marbled ware and vases of a yellow colour are produced.

Fig. 109.—VASE.

Fig. 109 is a yellow vase with masks and vine leaves; it was formerly in Lady Charlotte Schreiber's collection.

BLOIS. A manufactory of fayence was in existence here through the seventeenth and eighteenth centuries. M. Ulysse Besnard, Curator of the Blois Museum, asserted that it was of a superior quality, similar to that of Nevers and Rouen. Some specimens are signed Lebarquet.

Fig. 110 represents a pair of candlesticks, which are marked "Blois," painted with mermen, masks, &c. In the Victoria and Albert Museum.

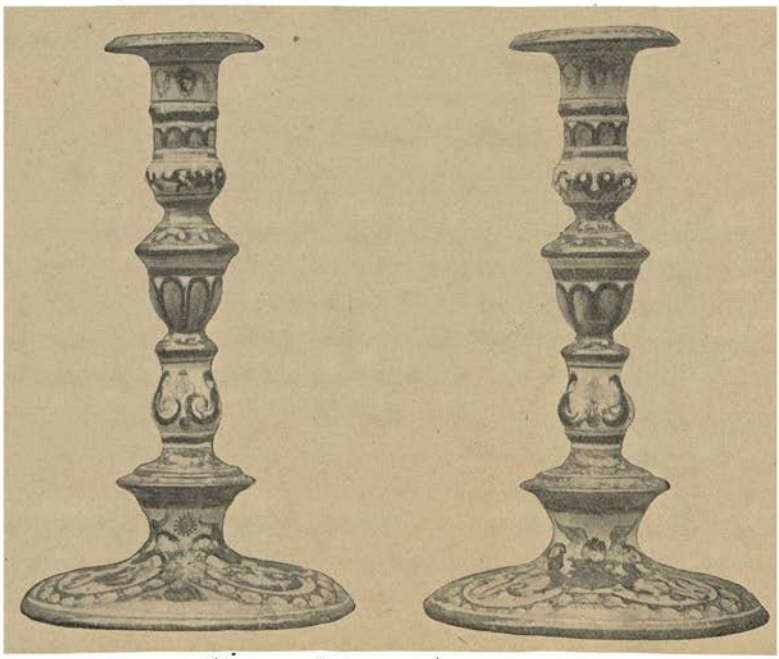


Fig. 110.—A PAIR OF CANDLESTICKS.

AVIGNON flourished as a manufactory of pottery from about 1650 to 1780, but there were also potteries here early in the sixteenth century. The pottery known to us is of a chocolate brown, with a fine metalloid glaze like bronze or tortoiseshell. The ewers and bottles are of elegant forms, resembling those of Italy, sometimes perforated and ornamented with masks and flowers in relief, or painted yellow.

Fig. 111.—EWER. Fig. 112.—CRUCHE.

Figs. 111 and 112 represent a ewer, brown glazed, with rosettes, &c., about 1600; and a cruche, brown glazed, ornaments in relief, sixteenth or seventeenth century. In the Victoria and Albert Museum.

PARIS. François Briot was a celebrated artist, modeller, goldsmith, and likewise a manufacturer of fayence. His works in gold and silver have disappeared with the other superb jewels, described in the inventory of Henri II. in 1560, but some of his productions are preserved to us both in pewter and in enamelled pottery; in fact, all the goldsmiths of the sixteenth century were acquainted with the potters' art

of moulding in clay, for the purpose of reproducing their works in the richer metals. Benvenuto Cellini praises the extremely fine quality of the sand on the banks of the river of the Isle S^te^ Chapelle, at Paris, and it was probably of this material that Briot made his pottery. His enamelled ware has erroneously been attributed to Bernard Palissy, but it is a distinct manufacture, and was executed by Briot in a rival establishment. The enamel is more vitreous and transparent, the colours are more brilliant, and of a higher finish than any produced by Palissy, and more nearly resemble enamel on metal.

BERNARD PALISSY was born at La Chapelle Biron, in Périgord, A.D. 1510. He was originally a painter on glass; in 1539 he married, and established himself at Saintes, near Rochelle. After many years of diligent research and great patience, under trying circumstances, including the reproaches of his wife, which were to be expected (for it is related he actually burned his tables and chairs to heat the furnace for his experiments), he at length succeeded in discovering the enamel which decorates his ware. His rustic pottery (*figuline rustique*) and other beautiful productions, when once perfected, were soon appreciated, and he rose to opulence. He made large pieces, such as vases and statues, for Henri II. and his Court, to ornament their gardens and decorate their palaces and mansions. Being a Protestant, he was, after the Edict of 1559, taken under the protection of Catherine de Médicis, and thus, though a resident in Paris, he escaped the Massacre of St. Bartholomew. In 1588 he was confined in the Bastille for his religious opinions, and lingered in its dungeons until his death in 1589. His brothers, Nicolas and Mathurin, who were associated with him in his keramic productions, and his successors, executed very inferior specimens. Clerissy, of Fontainebleau, also followed his style in the seventeenth century. Palissy's first experiments were made with a view to discovering a white enamel glaze, suitable for covering his ware, which would display brilliant colouring; but in this he was not successful, and it is remarkable that although stanniferous enamel had been long known in Italy, and was

Fig. 113.—Ewer. Dark Blue Ground, with Coloured Reliefs. 16*th Century*.

Fig. 114.—Plateau. La Belle Jardinière. 16*th Century*.
Victoria and Albert Museum.

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at that time in general use, and the maiolica must frequently have come under his notice, yet he never succeeded in discovering its properties. However, his earthenware, as well as his style of decoration and his beautiful modelling, were quite original. The natural objects represented upon his ware are true in form and colour, being mostly modelled from nature; the shells are copied from tertiary fossils found in the Paris basin; the fish are those of the Seine, and the reptiles and plants such as he found in the environs of Paris.

Examples in the Victoria and Albert Museum.

Fig. 113. Ewer, dark blue ground with masks, cartouches, and scroll foliage in various colours. The handle of scroll form, decorated with a nude female figure in high relief, holding a cornucopia. Sixteenth century. (Soulages Collection.)

Fig. 114. Plateau. "La belle Jardinière." In the centre a figure of Flora, at her feet gardening implements, the border decorated with an embossed arabesque design. Sixteenth century. (Soulages Collection.)

Fig. 115.—Dish.

Fig. 115. Dish with reptiles, fish, shells, plants, &c., in proper colours in relief, on deep blue ground. Sixteenth century. (Soulages Collection.)

Fig. 116. Plate, round the edge daisies in relief, floral medallions in the centre upon a perforated ground. Sixteenth century. (Pourtalès Collection.)

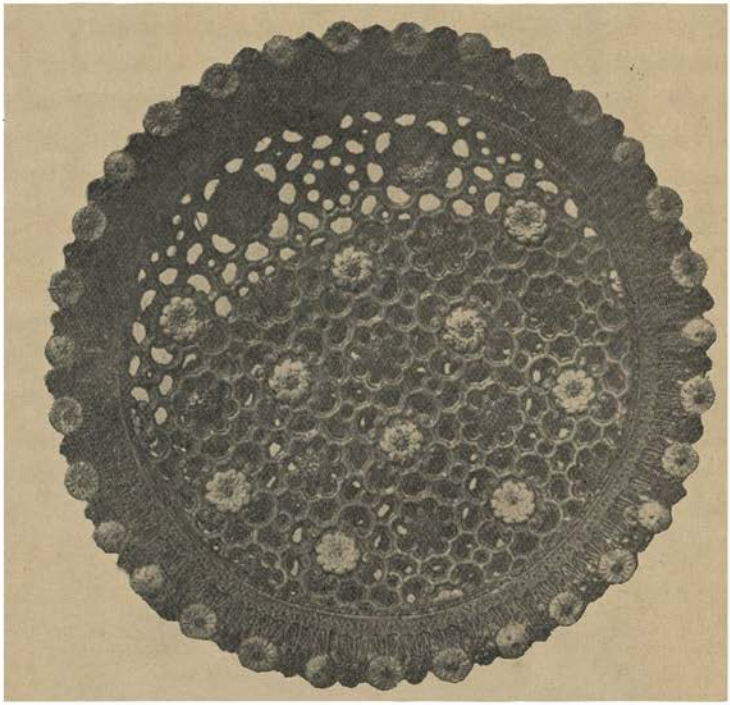


Fig. 116.—PLATE.

NEVERS was celebrated for its pottery in the year 1590. The alchemist, Gaston de Clèves, dedicated a book to Louis of Gonzaga, Duke of Nevers. In the dedicatory epistle he extols this prince for having brought into his States artists and workmen expert in the arts of glass making, pottery, and enamel. The quotation is given by Marryat at some length. The earliest evidence of the making of fayence at Nevers is the foundation of a *fabrique* by Dominique Conrade, a gentleman of Savona, a native of Albissola, where the Savona maiolica was made, and which was well known in Italy in the latter half of the sixteenth century. In 1578 he obtained letters of naturalisation from Henri III., and commenced making his ware. His brothers, Baptiste and Augustin, were probably associated with him. His son Antoine, and his

grandson Dominique, continued this establishment till towards the end of the seventeenth century. In 1652, Pierre Custode established another *fabrique*, which was equally successful, and seven generations of his family were employed in it. At the beginning of the eighteenth century, in consequence of the success of the Conrades and the Custodes,

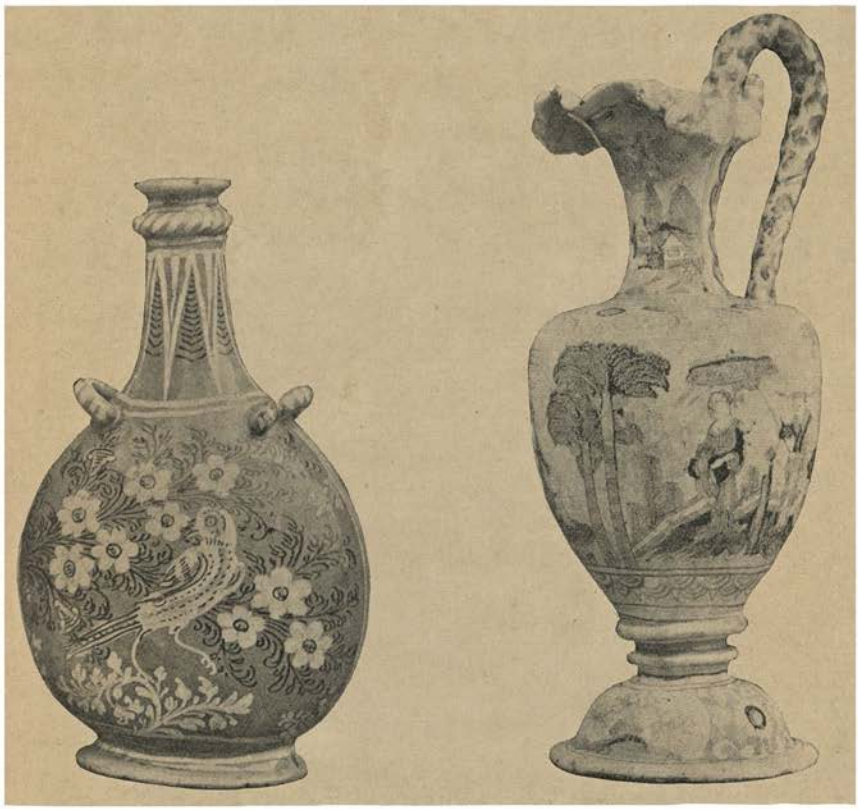


Fig. 117.—Pilgrim's Bottle. Fig. 118.—Ewer.

several other manufactories were started, and in 1743 a decree restricted the number to eleven, to which, however, another was added in 1760. In 1790 these were all in active operation, but shortly after a panic ensued, in consequence of the French Revolution, and especially owing to the treaty of commerce between France and England, by which the English potters were enabled to pour in their earthenware at so cheap a rate that the French could not compete with them. Another

blow fell when the price of lead and tin, which came principally from England, was raised; and in 1797 six of the above-mentioned *fabriques* had absolutely suspended their works, and the other six reduced their number of workmen by one-half.

The fayences of the first epoch, 1600 to 1660, have frequently been confounded with Italian maiolica, but a little attention will show the points of difference. In the Nevers

Fig. 119.—Pilgrim's Bottle.

ware the figures are always yellow on blue ground; the Italian figures are usually blue on yellow. At Nevers red or metallic lustre was never employed, and the outlines are always traced in manganese violet, never in purple or black. During the second epoch, the ground was a peculiar lapis-lazuli blue, like the Persian colour called *bleu de Perse;* it entirely covered the piece, was spotted or painted with white, or sometimes in yellow and orange, and decorated with flowers and birds. The Chinese patterns are in light blue *en camaïeu*, sometimes

intermixed with a sort of brown lilac. Those of the other periods, in the style of Rouen and Moustiers, and the Saxon style, are well known; some also of the later time have verses and inscriptions of a popular character, and revolutionary sentences and republican emblems. The last degree of decadence was reached at the end of the eighteenth century. (Consult Chaffers' *Marks and Monograms on Pottery and Porcelain*, pp. 204–209.)

Fig. 120.—VASE.

Examples in the Victoria and Albert Museum.

Fig. 117. Pilgrim's bottle; *bleu de Perse* ground, painted with birds and flowers, in white and yellow; 1650 to 1680; height, 11½ inches.

Fig. 118. Ewer, one of a pair, painted with Japanese figures and landscapes in blue and manganese on white ground; 1650 to 1750; height, 15⅜ inches.

Fig. 119. Pilgrim's bottle, Apollo and Daphne; *rev.* a Bacchanalian scene, in blue and yellow; height, 12¼ inches.

Fig. 120. Vase, painted in blue and yellow, with boys reposing on dolphins, and marine animals; 1602 to 1660; height, 9¼ inches.

ROUEN. There was a manufactory of pottery at Rouen early in the sixteenth century, which was evidently in great prosperity in 1542. There were two large pictures in the conservatory of Orleans House, Twickenham, when that mansion was in the possession of the Duc d'Aumale; they

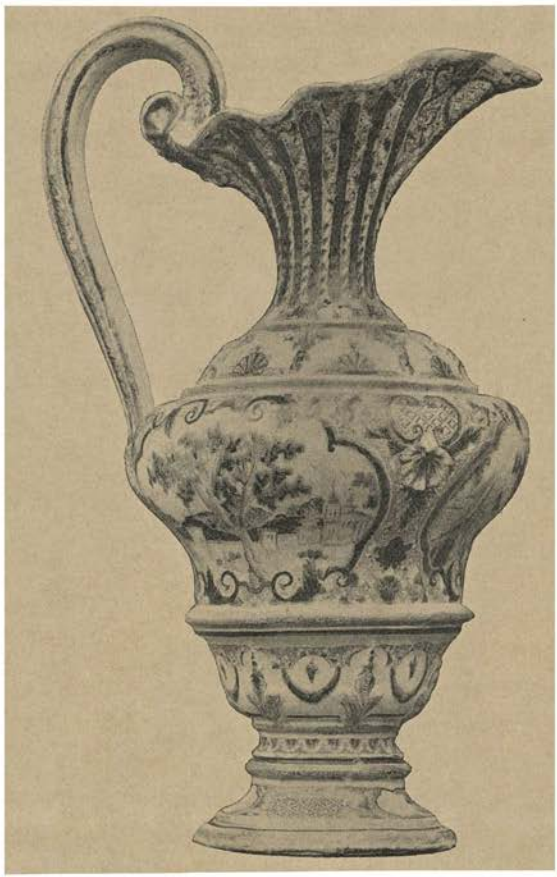


Fig. 121.—EWER.

were brought from the Château d'Ecouen, and bear the arms of Montmorency. These pictures, formed of square tiles, represent the stories of Marcus Curtius and Mucius Scævola, and on them is written "Rouen, 1542." From this period until the middle of the seventeenth century the records are wanting, and no specimens are known, but towards the end of the century there were many establishments; among these

we find one belonging to Nicolas Poirel, Sieur de Grandval, privileged in 1646 for fifty years; another grant of privilege was accorded to Edmé Poterat, of St. Sever, Sieur de St. Étienne, in 1673, who was succeeded by his son, Louis Poterat. At the commencement of the eighteenth century, the Chinese style pervaded all the Rouen fayence, but it was transformed or travestied and possessed a special physiognomy; the subjects were landscapes and buildings with figures, fantastic birds, dragons, &c., in blue, green, yellow, and red, bordered with the square Chinese ornaments. When Louis XIV. sent his silver plate to the Mint to assist in defraying the war expenses, he had a service made at Rouen,

Fig. 122.—Ewer.

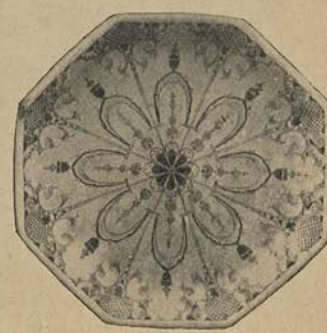


Fig. 123.—Plate.

which bears the mark of the *fleur de lis;* these pieces were made in the form of birds and animals, such as were served at table. At a later date the decoration consists principally of flowers issuing from cornucopiæ and rococo ornaments; this sort of style is called in France "*à la corne.*" The paste of the Rouen fayence is heavier and thicker than that of Delft, but the designs and ornaments are full of taste, decorated in blue *camaïeu* and in polychrome, some in the style of Nevers, of white on *bleu de Perse*, but of paler colour. It is the most artistic of all French fayences, by reason of the national character of its decorations. The pieces were frequently of large size, including fountains, consoles, vases, &c., and there is a bust of Flora, on a high

pedestal, in the Victoria and Albert Museum, presented by the late Duke of Hamilton.

We are inclined to think there was really no special mark of this *fabrique*, for, having no rival or competitor, it was not necessary to have a distinctive sign. It is true, the *fleur de lis* was occasionally used, but the pieces so marked form the exceptions, and the innumerable monograms found upon the Rouen ware are probably those of the painters. For the marks used by them, the reader is referred to Chaffers' *Marks and Monograms*, pp. 210–216.

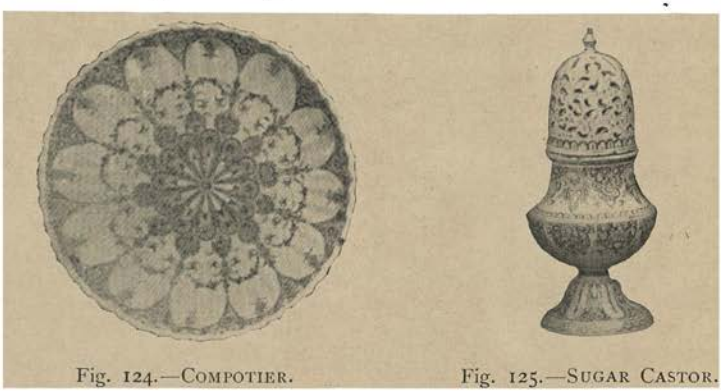


Fig. 124.—Compotier. Fig. 125.—Sugar Castor.

Examples in the Victoria and Albert Museum.

Fig. 121. Ewer, one of a pair; the neck and mouth fluted, the body swelling from below, with raised ornament on the body and the handle; painted with polychrome decoration of landscapes within medallions, flowers, scrolls, and arabesques; period of Louis XIV.; height, 26⅜ inches.

Fig. 122. Ewer, helmet-shaped, with scroll handle, painted in blue with medallions, arabesques, and flowers; period of Louis XIV.; height, 9¾ inches.

Fig. 123. Plate, octagonal, painted in the centre with a rose ornament, with medallions and scrolls round the rim, in blue and orange; period of Louis XIV.; diameter, 10 inches.

Fig. 124. Compotier, gadrooned, painted in blue with a centre rose ornament, surrounded by garlands, and border of arched pattern; period of Louis XIV.; diameter, 9¼ inches.

Fig. 125. Sugar castor, baluster form, with dome-shaped

Fig. 126.—Jug. St. James of Compostella. *Signed* I. D., 1737.
Victoria and Albert Museum.

Fig. 127.—Dish with Shield of Arms in Centre.
Victoria and Albert Museum.

To face page 134.

and pierced cover, painted in blue with scrolls and flowers, period of Louis XIV.; height, 9⅛ inches.

Fig. 126. Jug for cider, pear-shaped, painted with S. James standing in a landscape, under which is inscribed "I. 1737 D."; cornucopiæ, flowers, and arabesques, in polychrome; height, 13¼ inches.

Fig. 127. Dish, oblong, with curved outline, painted in

Fig. 128.—COMPOTIER. Fig. 129.—COMPOTIER.

the centre with a shield of arms, and surrounded by a bold border of flowers, in polychrome; period of Louis XV.; length, 19¼ inches.

Fig. 128. Compotier, octagonal, with indented edge, painted in polychrome with a cornucopia, flowers, and insects; period of Louis XV.; diameter, 9⅝ inches.

Fig. 129. Compotier, painted with Chinese figures, landscape, and flowers, in polychrome; period of Louis XV.; diameter, 10 inches.

STRASSBURG[1] and HAGENAU were noted for the manufacture of fayence, established by Charles François Hannong about 1709. It was called in France "poterie du Rhin," and is of a peculiar character, and easily known, being generally decorated with flowers and scrolls in red, rose colour, and green. The fayence of Strassburg has been imitated in the south of France, especially at Marseilles. The manufacture of

[1] As Strassburg belonged to France at this period, it is included in the French section.

hard porcelain was commenced here about 1721. Charles F. Hannong died in 1739, and was succeeded by his sons Paul Antoine and Balthasar. The former took charge of the Strassburg works, and the latter the factory which had been started at Hagenau. Owing to the monopoly of the Royal Factory at Vincennes, Paul Antoine removed to Frankenthal, where he died, and was succeeded by his son Joseph Adam.

Fig. 130.—FOUNTAIN.

The eldest son of Joseph Adam Hannong returned to Strassburg, but he got into difficulties, and the Strassburg works were closed in 1780. The marks I.H. and P.H. in monogram

are frequently found upon this ware, accompanied by numbers and letters indicating the patterns, to enable the merchants to give orders to the manufacturers—a plan also adopted in many *fabriques* at Delft.

Examples in the Victoria and Albert Museum.

Fig. 130. Fountain, in three pieces, the cistern of scroll outline with raised ornament of a dolphin, a tree, on the stem of which is a crocodile, and a mask; in the mouth the tap is fixed; on the top is a swan; the basin has a scroll bordering, and is ornamented with raised medallions and flowers; polychrome decoration; it bears the initials of Paul Hannong; 1750 to 1760; total height, 22¼ inches.

Fig. 131. Clock case, in three pieces, of scroll outline, with projecting busts on the sides, a figure of Time on the top, and bold scroll bracket beneath, enriched with marbled mouldings, and coloured in maroon, yellow, blue, and green; it bears the mark of Paul Hannong; 1750 to 1760; total height, 3 ft. 9 in.

Fig. 131.—Clock and Bracket.

Moustiers. There was a factory here in 1686, but we have no record of the origin of this important *fabrique;* a manuscript in the library at Marseilles, however, informs us that the fabrication of fayence in Provence commenced at Moustiers, and that the Spanish Government, wishing to improve their own manufacture, the Count d'Arenda, then minister (1775–1784), engaged workmen from Moustiers and Marseilles to go to Denia, where, after he had expended a great deal of money in experiments, especially in improving the fine blue (hitherto only known in France), and other colours, the works were at length abandoned. One of the artists, named Olery, returned

to Moustiers and established himself there, where Clerissy also had already made beautiful fayence, and was rapidly making a fortune; with the knowledge he had acquired in the employment of colours, and the introduction of new forms, he soon surpassed Clerissy, but as he was not prudent, economical, or rich, his secrets became known and he sank into mediocrity. It is only of late years that the fayence of Moustiers has become known to amateurs. M. Brongniart makes no mention of it in his treatise on pottery in 1844. It was indiscriminately attributed to Rouen, Marseilles, and even to St. Cloud, but the researches of M. Riocreux of Sèvres, M.

Fig. 132.—Dish.

Jacquemart, M. Davillier, and others have thrown considerable light on its early history.

Pierre Clerissy was a manufacturer here in 1686; he directed his *fabrique* for forty years. A second Pierre Clerissy succeeded him, associated with Joseph Fouque, to whom it was eventually ceded about 1750; it remained uninterruptedly in the same family until 1850. We have evidence of three potters at Moustiers in 1745, viz.: Clerissy, Olery, and a certain Pol Roux. In 1756 there were seven or eight, and in 1789 they were increased to eleven.

The products of the Moustiers *fabriques* may be divided into three periods :—

1st Epoch. Towards the end of the seventeenth century. The subjects are hunting scenes, &c., painted in blue; champêtre scenes and figures in costume of the period of Louis XIV.; mythological and biblical subjects with arabesque borders; the outlines are sometimes lightly indicated in violet of manganese.

2nd Epoch. From the commencement of the eighteenth century to about 1745. The specimens of this period are the best known and are not so rare; they are also in blue *camaïeu*, in the style of Jean Bérain and André Charles Boulle, with highly finished and graceful interlaced patterns, among which are cupids, satyrs, nymphs, terminal figures, flowers, masks, &c; canopies with draperies resting upon consoles, vases, fountains, &c.

Fig. 133.—PLATEAU.

3rd Epoch. From 1745 to 1789. The fayence is mostly painted in polychrome; the colours are blue, brown, yellow, green, and violet. The decorations are flowers, fruit, and foliage, and sometimes mythological subjects. Other patterns of this period consist of grotesque figures, and caricatures in the style of Callot. These are by Joseph Olery, and may be easily recognised by his trade mark, an O traversed by an L, and sometimes the initials of the painter. The outlines of the designs were transferred to the surface of the ware by means of paper patterns, pricked with a fine needle and powdered over with charcoal, so that the subject could be reproduced as often as wanted. M. Davillier had a great number of these patterns, dated 1752 to 1756, their authenticity being proved by the paper marks.

Examples in the Victoria and Albert Museum.

Fig. 132. Dish or plateau, oblong, with curved outline, painted in blue with amorini seated on scroll ornaments, sur-

rounded by arabesques, in the style of Bérain; 1680 to 1720; length, $17\frac{1}{4}$ inches.

Fig. 133. Plateau, round, with curved outline, painted in

Fig. 134.—Compotier. Fig. 135.—Plate.

green *camaïeu* with a rustic subject in the style of Boucher, with polychrome floral border; 1720 to 1760; diameter, $11\frac{1}{8}$ inches.

Fig. 134. Compotier, painted with a central hunting subject, after Tempesta, surrounded by a floral border, and outer border of garlands, in polychrome; 1680 to 1720; diameter, $10\frac{3}{8}$ inches.

Fig. 136.—Barber's Basin.

Fig. 135. Plate, octagonal, with curved outline, painted with central medallion of Juno standing in a landscape, surrounded by a garland, and round the border the busts of divinities within medallions, and garlands, in polychrome; 1680 to 1720; diameter, 10 inches.

Fig. 136. Barber's basin, oblong, with curved outline,

painted with central subject of Diana and Actæon within a scroll surrounded by satyrs and monkeys, with border of garlands and insects, and shield of arms, in polychrome. It bears the mark of Olery; 1680 to 1720; length, 15 inches.

VARAGES, a few miles distant from Moustiers, also possessed a manufactory for fayence in the style of Moustiers, established about 1730. There were afterwards five *fabriques*. Some of

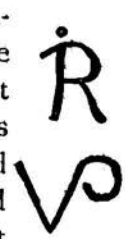
Fig. 137.—PLATE.

this ware bears the mark of a cross, and was called "Faïence à la Croix." Fig. 137, a plate, painted with rustic figures in landscape, after Wouvermans, crimson and green flower border, marked with a cross. Eighteenth century. Diameter, 11½ inches. In the Victoria and Albert Museum.

MARSEILLES. The manufacture of fayence at Marseilles, and the South of France, must have been in activity early in the seventeenth century; for several laboratories, especially

that of the hospital at Narbonne, are completely furnished with drug vases made at that time. M. Davillier had a very interesting plate which proves the existence of a pottery at Marseilles in the year 1697. It is inscribed "A. Clerissy a S[t] Jean du Dezert a Marseille 1697," and this is the earliest authenticated piece having a name and date. Another potter is known to have been at Marseilles in 1709, named Jean Delaresse. A little after 1750, twelve *fabriques* of pottery were in existence. In 1790 there were eleven manufactories existing, but most of them ceased about 1793, for the reason already stated—the Treaty of Commerce with England. The Revolution of 1793 gave an additional blow to the keramic industry of Marseilles. In 1805 there were only three factories at work, employing twenty hands. In 1809 only one remained.

From 1709 to 1749, nothing is known of the state of the manufactories here, but in the last-named year we hear of Honoré Savy being established at Marseilles; he discovered a green colour superior to any other, called "Le Vert de Savy." His establishment was by far the most important, and was under the protection of the Comte de Provence, the king's brother. Joseph Gaspard Robert was another celebrated potter: he signed his works J. R., or sometimes in full. The widow Perrin and Abelard produced a great quantity of fayence, and pieces from their workshops are more frequently met with than those of any other factory; they are signed VP (veuve Perrin).



The fayence is much the same in character as that of Moustiers, and sometimes resembles that of Strassburg. The decorations are frequently in red or green, sometimes with Chinese designs. There is one peculiarity about the Marseillaise fayence which at once fixes its identity, and this is, three green leaves or marks painted on the backs of plates and dishes to hide the imperfections in the enamel caused by the *pernettes* or points of support on which they rested in the kiln. There is

also a great resemblance between the early ware made here and at Genoa, in consequence of the emigration of many workmen, as we learn from a complaint made on the subject by the

Fig. 138.—TUREEN.

potters of Marseilles to the Intendant of Provence in 1762, from which it seems they took a great number of apprentices at very low wages, and the wages were paid in fayence, which mode of payment they said deteriorated the quality, and caused the workmen to emigrate to Genoa. Also they complained that great quantities of Genoese fayence were imported into Languedoc and Provence, and spread over France, which was absolutely ruinous to the trade of the two provinces, and especially to Marseilles. Among the artists who emigrated to Italy may be mentioned Jacques Borrelly and M. Rolet, whose names we find on fayence, the former at Savona in 1779, the latter at Urbino in 1772. The mark used by Savy after the visit of the Comte de Provence, in 1777, when under the protection of Monsieur the king's brother, was the *fleur de lis*.

Fig. 139.—PLATE.

Examples.

Fig. 138. Soup tureen, cover, and stand, with scroll handles and feet, the handle of the cover formed of a cluster of fruit, with polychrome flower decoration and gilding; made by Savy, about 1750; length of tureen, 15½ inches. In the Victoria and Albert Museum.

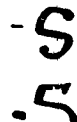
Fig. 139. Plate, painted with a landscape by Veuve Perrin.

SINCENY in Picardy, formerly written St. Cenis. A pottery was established here in 1733, by Jean Baptiste de Fayard, Gouverneur de Chaunay et Seigneur de Sinceny. Dr. Warmont (*Recherches Historiques sur les faïences de Sinceny, &c.*, Paris, 1864) divides the products of this manufactory into three periods:—

1. Rouennaise, 1734 to 1775.
2. Faïence au feu de réverbère, 1775 to 1789.
3. Décadence de l'Art, 1789—1864.

The first director of this factory was Pierre Pellevé; he was aided by a numerous staff of painters, some of whom, Pierre Jeannot, Le Cerf, and Bertrand, placed their initials upon the ware. The earliest pieces were painted in blue; the next in blue touched with red or green and yellow, decorated with *lambrequins* (mantlings), *à la corne* (cornucopiæ), birds, and butterflies. Chinese figures, from the frequent repetition in the same outlines, were doubtless stencilled by pricked papers and charcoal powder. Drinking cups and small statuettes and figures were also produced about 1760, by a modeller named Richard; likewise toy figures for children, &c.

About 1775 a great improvement was perceptible in the fayence of Sinceny; the paste was finer in quality, the colours brighter and more varied, in more exact imitation of the porcelain of Japan. This was accomplished by what is called *le feu de réverbère*, in contradistinction to the old process *au grand feu;* the latter included only one baking, while in the other the ware was placed a second time in the kiln, and the pigments were not exposed to so great a heat, which allowed the



employment of brighter colours. This new process was very costly, and required, as it were, a fresh apprenticeship; and the proprietors were compelled to procure hands from Lorraine, where it seems to have originated. They produced table services decorated in polychrome, with branches of roses, sometimes in green *camaïeu;* delicate wicker baskets, watch stands, &c., painted with Chinese figures, rococo scrolls, and other ornaments. The mark S. c. y was used at this period, and sometimes the name in full. From 1790 the fayence *au feu de réverbère* was largely discontinued on account of its expensive character and the introduction of English ware at a lower price; but still, both descriptions were occasionally made. The original manufactory is still carried on.

Fig. 140 is a bowl and cover, painted in colours inside with a coronet, supported by two cupids on clouds with a flaming

Fig. 140.—Bowl and Cover.

heart beneath. The outside of both cover and bowl are decorated with lattice work, flowers, and festoons. Eighteenth century. In the Victoria and Albert Museum.

Lunéville. An establishment of fayence was founded in 1731 by Jacques Chambrette; it was called *La Manufacture Stanislas;* Jacques was succeeded by his son Gabriel and his

son-in-law Charles Loyal. They made fayence of blue decoration like Nevers, and sometimes with rose and green colours

Fig. 141.—A Pair of Rustic Figures.

Fig. 142.—Dish.

like the old Strassburg ware. Large figures of lions, dogs, and other animals, of natural size, are frequently met with.

Fig. 141. A pair of statuettes; rustic male and female figures, with polychrome decoration; about 1775; height, $8\frac{3}{4}$ inches.

Fig. 143.—Group of Children.

Belonging to J. H. Fitzhenry, Esq.

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Fig 142. Dish, oblong, with waved edge, painted with centre group of an eagle attacking birds of rich plumage, and border of insects, in polychrome; about 1760; length, 13¼ inches. Both in the Victoria and Albert Museum.

Fig. 144.—DISH.

Fig. 143. A group of children. Cream coloured. Eighteenth century. Belonging to J. H. Fitzhenry, Esq.

Fig. 144. Dish, oblong, with waved outline, painted with centre group of birds with rich plumage, and smaller birds, insects, and diaper pattern round the border, in polychrome; about 1760; length, 15½ inches. In the Victoria and Albert Museum.

Fig. 145.—PLATE.

APREY, near Langres. A manufactory was established, about 1750, by Lallemand, Baron d'Aprey. About 1780 it was conducted by M. Vilhault, who made a superior kind of fayence. The process adopted by him was considered the best then existing, and formed the subject of a lecture by M. Bosc d'Antic, before the Academy of Dijon, on "an improved method of making fayence." The early style is that of Strassburg with rose colour, green

and yellow predominating. The marks used were the letters A. P. in monogram.

Fig. 145. Plate, with waved edge, painted in polychrome with groups of flowers; about 1780; diameter, 9⅜ inches. In the Victoria and Albert Museum.

At MANERBE, near Lisieux in Normandy, and at MALICORNE INFREVILLE, CHÂTEAU-LA-LUNE and ARMENTIÈRES, were constructed those elegant glazed earthenware pinnacles which adorn the gables of old mansions in various parts of Normandy. They are 5 or 6 feet in height, being a series of small ornaments placed one above another on an iron rod; they partake of the character of the *figulines rustiques* of Palissy, and have frequently been sold as such.

Fig. 146 is an example of one of these finials, about 1600, belonging to J. H. Fitzhenry, Esq.

Fig. 146.—FINIAL.

ST. CLÉMENT. Established about 1750. Little is known of this *fabrique*. There are some specimens in the Sèvres Museum; also some others of later date, 1819 and 1823.

Fig. 147.—ÉCUELLE.

Fig. 147. An écuelle, with gilt scrolls on white ground, formerly in the possession of Lady Charlotte Schreiber.

TOULOUSE. A manufactory was established here in the eighteenth century. The ware is very similar in style to early Rouen pottery. A large hunting bottle, with loops for suspension, painted with blue flowers, and bearing round the neck the inscription "Laurens Basso a Toulousa Le 14 Maÿ 1756," was formerly in the possession of the late Mr. C. W. Reynolds.

NIDERVILLER. This important manufactory of fayence was established in 1760, by Jean Louis, Baron Beyerlé. It was in the German style, potters from Germany having been employed in its production, and is remarkable for the richness and delicacy of its decoration, which most frequently consists of flowers in bouquets and garlands. The buildings were constructed after the Baron's own plans, and, being a good chemist, he brought his ware to great perfection. His fayence figures and groups are well modelled. About 1780, four years before Beyerlé's death, the factory was purchased by General Count Custine, and carried on by him under M. Lanfray, principally for the manufacture of porcelain, which will be subsequently referred to. Count Custine's mark is here given.

Fig. 148.—COMPOTIER.

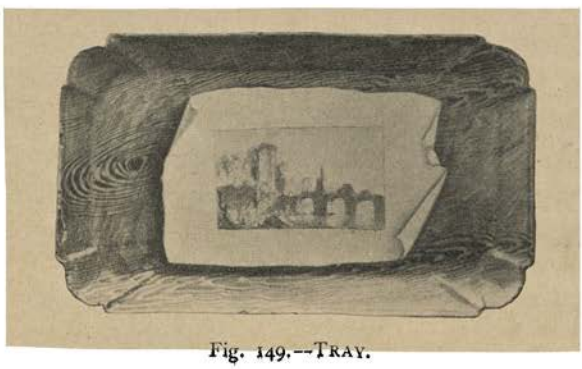


Fig. 149.—TRAY.

Fig. 150.—VASE.

Examples in the Victoria and Albert Museum.

Fig. 148. Compotier, one of a pair; shell-shaped, painted with flowers in polychrome; it bears the initials B. N., the mark of Baron Beyerlé; about 1770; length, $9\frac{1}{8}$ inches.

Fig. 149. Tray, oblong, painted to resemble deal, with representation in the centre of an unrolled piece of paper, on which is a landscape with ruins in rose *camaïeu*, inscribed "J. Deutsch del. sculpt. à Niderwiller, 1774;" length, $13\frac{1}{8}$ inches.

Fig. 150. Vase with cover, one of a pair; urn shape, painted to resemble deal, with medallions containing landscapes in rose *camaïeu*, and borders of bay leaves. It bears the mark of Count Custine; about 1774; height, $17\frac{3}{8}$ inches.

DOUAI. Two brothers of the name of Leech, from England, were engaged, in 1782, by M. George Bris, of Douai, to superintend the manufacture of English pottery on a large scale, in a factory (now a Normal School) in the Rue des Carmes. The products of this manufactory are much sought after by amateurs, on account of their elegant forms. It was one of the first of the kind established in France. The chief workmen, who came originally from England, instructed pupils, who carried the new process to Chantilly, Forges, and other places in France.

VINCENNES. The existence of this manufactory is made known to us by a patent of December 31, 1767, from which we learn that M. Maurin des Abiez desired to undertake a manufacture of fayence in the manner of Strassburg, it being

well known that there did not exist in France any fayence comparable to it in beauty and solidity; he had purchased the secret, and brought to Paris a staff of workmen who had been engaged at Strassburg, and he had already expended £4000 to arrive at the desired perfection. He also included in his request the manufacture of porcelain, and stated that he required a large and commodious building for the purpose, which he could not obtain without a great outlay of capital. It was accordingly decreed that he should have possession, for twenty years, of the Château de Vincennes, in a square enclosure, which had formerly been employed for the ancient manufacture of porcelain. Pierre Antoine Hannong was engaged as director, and the works were carried on for four years, until 1771, when, Hannong petitioned for assistance, as he had got into difficulties in consequence of the promoters having ceased to furnish funds necessary to carry on the works; but his petition was rejected and the factory was closed.

SARREGUEMINES[1] was a manufactory of great importance, established about 1770 by Paul Utzschneider. The beautiful fayence produced here is in imitation of porphyry, jasper, granite, and other variegated hard marbles, and was sometimes cut and polished by the lathe; it was also made with white raised figures on blue in the style of Wedgwood, and a third kind was red ware like the Japanese. There are many specimens in the Sèvres Museum. The name is impressed on the ware.

ST. AMAND-LES-EAUX, near Valenciennes. A manufactory was founded about 1750 by M. Fauquet, and continued by his son. In *Le Calendrier du Gouvernement de Flandre & de Hainault*, for 1775, it is stated that there were two important manufactories of fayence which equalled that of Rouen, and in 1778 the inspector of manufactures reports the satisfactory state of the *fabrique* of St. Amand, conducted by M. Fauquet fils. In 1775 the latter married a sister of Lamoninary, of Valenciennes, and occupied himself especially with the gilding of his ware, which gave his neighbours the opportunity of saying he melted all his louis-d'ors in making his experi-

[1] Now Saargemünd, belonging to Germany.

ments and ruined himself. In 1785, M. Fauquet established a porcelain manufactory at Valenciennes, but carried on that of fayence at St. Amand simultaneously. In the revolution of 1789 he emigrated, and all his goods were confiscated. In 1807 he attempted to revive the *fabrique*, and advertised that the St. Amand works were in full activity, making white fayence in the style of Rouen. Three painters were attached to this *fabrique*: Bastenaire Daudenart, Desmuralle, a flower painter, and Louis Alexandre Gaudry, a landscape painter.

Dr. Lejeal (*Note sur une marque de Faïence Contestée*) thought it of sufficient importance to publish a pamphlet respecting a curious mark, sometimes found upon fayence,

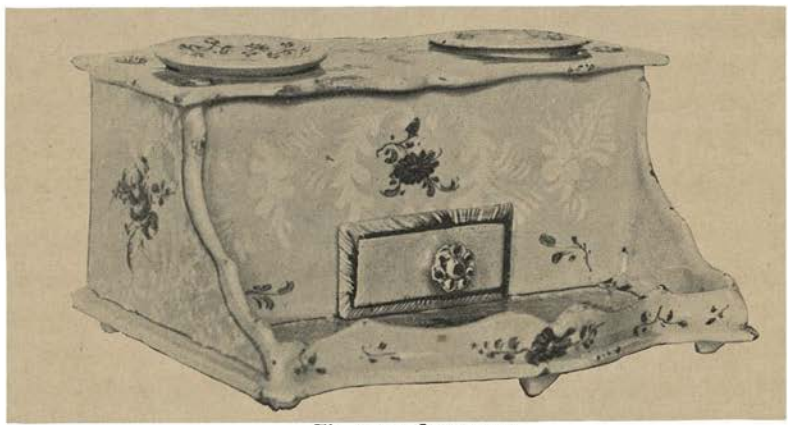


Fig. 151.—INKSTAND.

which had been long wandering about from one locality to another, but which he at length has found a resting place for at St. Amand. His authority is a plate of fayence, beautifully painted with flowers, which belonged to a family for eighty years, and was presented by Fauquet himself. Bastenaire Daudenart, the painter, acknowledged it to be the finest piece ever produced there; this piece bears the mysterious mark which gave rise to so much discussion. This mark is an imitation of that of Sèvres. The two F's interlaced and the two L's are the initials of Fauquet and Lamoninary. Another mark is given by Dr. Lejeal, in which the two F's are more distinctly traced, and the letters S.A. at the

side, being the initials of St. Amand, corroborate the doctor's hypothesis.

Fig. 151 is an inkstand, with ink and pounce pots and drawer, painted on a grey ground with blue and white flowers under the glaze; about 1760–80. In the Victoria and Albert Museum.

SCEAUX PENTHIÈVRE. In a decree, dated 1753, we read that Sieur Jacques de Chapelle had established a manufactory of a particular sort of fayence at the village of Sceaux, of which he alone possessed the secret, and as it was much appreciated by the public on account of its good qualities, and the sale of it increased, he was permitted to carry on his trade. The ware is in the style of Strassburg, its prevailing colours being pink and green; it is painted with flowers, but more carefully finished, and with landscapes and other forms of decoration. Until 1760 the ware was marked with the letters S. X., and it was continued by his successor, Jullien, till 1772, at which date Glot, a sculptor, became proprietor, who marked *Sceaux* in full. When the Duc de Penthièvre became patron, an anchor was used, he being Lord High Admiral.

Fig. 152.—PLATE.

Fig. 152 is a plate painted with birds; formerly in the late Mr. Reynolds' collection.

BOURG-LA-REINE. Established in 1773 by Messrs. Jacques and Jullien, who removed hither from Mennecy. The early ware is very similar to that of Sceaux. A *fabrique* of fayence is still carried on and the old mark placed upon the porcelain is used. Besides the white fayence for domestic use, more artistic pieces are produced, painted on the enamel after it has received a slight baking; this ware is principally in imitation of the Italian. A painter named Chapelet, attached

to the manufactory of Bourg-la-Reine, was a pupil at Sèvres, and marked his decorations with a chaplet.

CREIL. A manufactory of fine fayence, worked in the eighteenth century by M. S^t^ Criq, made opaque porcelain and stoneware in the English style, and transferred prints on to the ware.

Fig. 153.—PLATE.

Fig. 153. A plate of this *fabrique*, with a yellow border and transfer-printed landscape, formerly in the possession of Lady Charlotte Schreiber.

MONTEREAU. On the 15th of March, 1775, Messrs. Clark, Shaw, & Co., natives of England, obtained letters patent to carry on a manufactory of English fayence, called Queen's ware, from clay found in the vicinity; they were empowered to bring over from England two other workmen, making with their wives and families seventeen persons, and in consideration of their expenses, a concession was made to them of 1200 francs a year for ten years. This English ware had a very extensive sale, and dealt a severe blow to the manufacture of French fayence. It soon spread over France, and was extensively made at Toulouse, Creil, Sarreguemines, and other places.

LILLE. There are documents in the municipal archives of Lille proving the existence of a manufactory of fayence there in 1696. It was founded by Jacques Feburier, of Tournai, and Jean Bossu, of Ghent, who made a ware *à la façon de Hollande*. The widow of Feburier carried on the business after her husband's death in 1729, with her son-in-law, François Boussemart; at his death in 1776, it was continued

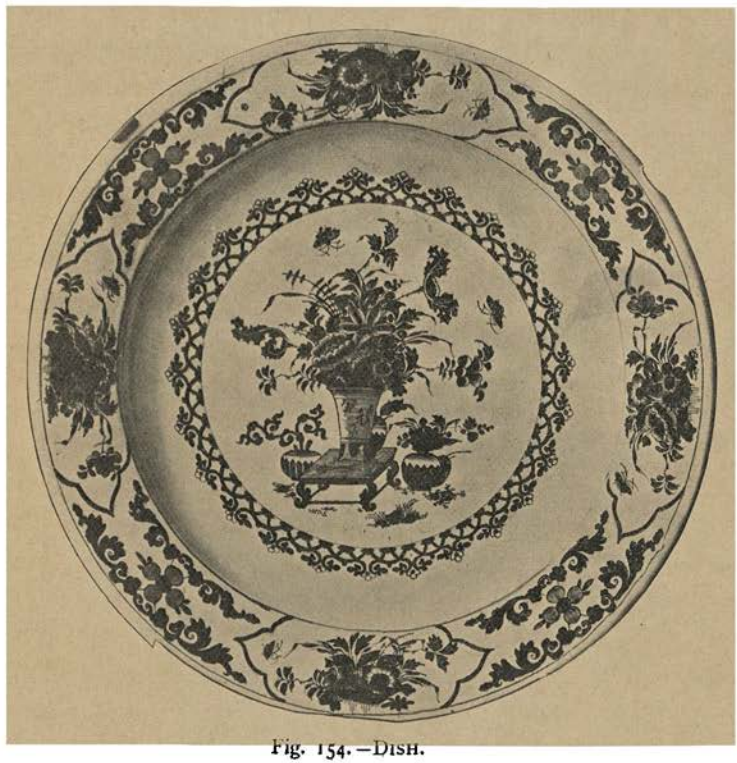


Fig. 154.—DISH.

by M. Petit. There is a specimen of Feburier's fayence in the Sèvres Museum, dated 1716.

Another important manufactory of fayence was established in 1711, by Barthélemy Dorez and Pierre Palissier; it continued in active work for nearly a century. A third fayence manufactory was founded in 1740 by J. Masquelier, and was continued in the same family until 1827. A fourth was established in 1744, by M. Chanou, who made a brown earthenware called *terre du St. Esprit*, in the English fashion.

A fifth was a manufactory of stoves by a person named Heringle. A sixth was founded in 1773, by an Englishman named William Clarke, for earthenware in the English style. A decree states that he was a native of Newcastle, in England, that he possessed the secret of a sort of fayence only made in England, which is nearly equal to porcelain, and which has the property of resisting fire without breaking, and that the clay is to be procured in the country.

Fig. 154 is a dish belonging to J. H. Fitzhenry, Esq.

GERMANY

THE pottery of Germany consists of two distinct classes: the fayence with opaque white stanniferous glaze, and that which to a great extent is called in England stoneware, in Germany *Steingut*, and in France *grès* or sandstone. These epithets exactly describe the quality of the latter ware. It is very serviceable for domestic utensils, such as drinking bottles and vessels of everyday use, and is covered with a thin transparent glaze, effected by throwing common salt into the kiln when the ware is nearly baked—the salt vaporised by the heat surrounds the vessels, and acting upon the silica of their surfaces produces a thin gloss of silicate of soda over the ware, rendering it perfectly impervious.

NUREMBERG (*Nürnberg*). The celebrated Veit Hirschvogel, of Schlettstadt, was born in 1441, and died in 1525; he was a great potter, contemporary with Luca della Robbia, of Florence, who was born in 1400 and died in 1481. The invention of the stanniferous glaze, which has been attributed to the latter, we have shown was nothing more than the appropriation of it to the purposes of sculpture, and was well known long before his time. We may also safely conclude that it was used in Germany quite as early as in Italy. The early pieces of pottery are somewhat like maiolica, but the colours are brighter, green predominating in many specimens; figures in relief in niches are frequently seen on vases. Several chimney-pieces of this ware of the fifteenth century are still in existence, one is in the castle of Salzburg, and many pieces treasured up in museums are supposed to have been made by Hirschvogel himself. In the Dresden Museum is a pitcher of green glaze, with a scripture subject in relief, dated 1473, and in the Berlin Museum is another dated 1470. The Nuremberg pottery of the sixteenth and

seventeenth centuries is common. Hirschvogel was succeeded by his sons and a host of continuators. Fayence of the eighteenth century is also met with, painted with scriptural subjects, sometimes in blue *camaïeu*, sometimes in other colours. On pieces of this character names are occasionally found, as Glüer, 1723; Strobel, 1724 and 1730; and Greber, 1729.

Examples.

Fig. 155. Group, in high relief, of enamelled earthenware, representing a sleeping knight, by whose side stands a man in

Fig. 155.—GROUP: SLEEPING KNIGHT.

civil costume, wearing a winged cap and holding a globe; sixteenth century; height, 18 inches. In the Victoria and Albert Museum.

Fig. 156. Jug, of enamelled earthenware, in various colours, with figures in low relief; in front two armed figures in full relief, on each side of a tree; attributed to Veit Hirschvogel;

Fig. 156.—Jug. *15th Century.*

Fig. 157.—Dish.

fifteenth century; height, 13 inches. In the Victoria and Albert Museum.

Fig. 157. Dish, painted in the centre with Christ rising from the tomb; signed with the painter's name Glüer, 1723.

Leipzig. In the convent of St. Paul, which was built in 1207, there was a frieze of bricks, covered with tin enamel glaze, representing in relief the heads of Saints and Apostles, 20 in. by 15 in., 2½ in. thick. On the demolition of the convent a selection of these was deposited in the Dresden Museum; they are of Byzantine character, in green enamel shaded with black; the hair, beard, and eyes of the figures are coloured.

Strehla. A manufactory for earthenware was in existence here for many centuries. A pulpit of enamelled earthenware still

exists at Strehla, supported by a life-size figure of Moses, ornamented with eight plaques of religious subjects and figures of the four Evangelists, bearing the name of the potter and the date 1565.

OBERDORF. A factory was carried on by a potter named Hans Seltzman; a very fine stove made by him with an inscription, and dated 1514, is in the Palace at Füssen, in Bavaria. Many other places throughout Germany were equally famous in the sixteenth and seventeenth centuries, for the manufacture of stoves, as Augsburg, Memmingen, &c.

BAYREUTH. The manufacture of pottery flourished here in the sixteenth century of a brown stoneware with Renaissance medallions, arabesques, &c., in relief. At a later period, fine fayence was produced, painted in blue *camaïeu*. The designs are delicately traced with a brush on a fine paste; the forms are canettes, jardinières, &c. This ware sometimes has the name in full, as on a large vase in the Sèvres Museum. At the end of the eighteenth century a *fabrique* of fayence was carried on by a M. Schmidt, who assiduously copied the English ware; there are five specimens in the Sèvres Museum bearing the counterfeit mark of "Wedgwood."

Fig. 158. Coffee-pot and cover, chocolate coloured ground, decorated with gilt scrolls and two medallions of musicians; F, the cypher of Frederick the Great, under a crown in front; about the middle of the eighteenth century; height, 9 inches. It is in the Victoria and Albert Museum.

COLOGNE (*Köln*). The stoneware made here in the sixteenth century is better known throughout Europe than any other description of pottery; its durability for domestic uses and the elegant character of its ornamentation in relief, caused it to be sought for everywhere. The *grès de Cologne* has been confounded with the *grès de Flandres*, which latter name is given erroneously and indiscriminately to all stoneware of German manufacture, notwithstanding the German inscriptions the

Fig. 158.—Coffee Pot.

Victoria and Albert Museum.

To face page 160.

pieces bear and the arms of German cities and families. The best and most highly finished decorative *grès* or stoneware cruches were undoubtedly made in Germany, if not at Cologne. The clay for making the Cologne ware came from Langerwehe between Düren and Aix-la-Chapelle. The manufactory was not actually in Cologne, but in the vicinity, possibly at FRECHEN, and at LAUENSTEIN, where a factory was established in the eighteenth century (see page 168). We know from the following document that England and the Low Countries were supplied from Cologne. The earliest notice of this fact occurs in a curious petition from William Simpson to Queen Elizabeth, praying that "Whereas one Garnet Tynes, a stranger, living at Acon (Aix-la-Chapelle), doth buy uppe all the drinking stone pottes made at Culloin (Cologne), and he onlie transporteth them into this realm of England and selleth them, who also serveth all the lowe Countries and other places with pottes. It may please your Majestie to graunte unto the said Simpson full power and onlie licence to provyde, transporte, and bring into this realm the same or such like drinking pottes," &c. Again, Dr. Plot, in 1677, speaking of John Dwight, of Fulham, says, "He hath discovered the mystery of the stone or Cologne wares, heretofore made only in Germany, and by the Dutch brought into England in great quantities." (Chaffers' *Marks and Monograms*, p. 316).

There were also factories at SIEGBURG and LIMBURG.

All the ware was made in moulds, and it must be borne in mind that the vessels are not always made at the date indicated upon them, for the moulds were used successively through a series of years, and it is no uncommon occurrence to find two different dates upon the same piece. Some of the finest specimens known bear the name of Baldem Mennicken, a potter dwelling at RAEREN in the ancient Duchy of Limburg, which town until the treaty of 1814 was part of Holland, and it is probable that the stoneware produced here indicates the origin of *grès de Flandres*. One of these specimens, a ewer, is in the Victoria and Albert Museum; the neck is terminated by a lion's head; the subject, in relief round it, represents the three Theological Virtues, the four Cardinal

Virtues, and the seven Liberal Arts personified; on each side is a circular medallion, enclosing the arms of England; round the vessel is a German inscription and the date 1577. The dates found upon this ware range from 1550 to 1600; but there is one specimen in the Cologne Museum, dated 1687, which is an extremely late date.

Examples.

Fig. 159. Limburg cruche, of grey and blue stoneware,

Fig. 159.—CRUCHE. Fig. 160.—CRUCHE.

with raised masks and rosettes round the neck, and a central band of arabesques of sphinxes, festoons, and scrolls; date circa 1580; height, 8¾ inches. In the Victoria and Albert Museum.

Fig. 160. Raeren ware cruche, of grey and blue, with a fluted base, and a mask under the spout, with ornaments in relief; date about 1600; height, 7¼ inches. In the Victoria and Albert Museum.

Figs. 161, 162. Two Siegburg ware canettes of cream colour, with arabesques, scrolls, and numerous medallions of figures; dated 1574; height, 17¼ in. In the Victoria and Albert Museum.

Fig. 161.—Canette.

Fig. 162.—Canette.

Victoria and Albert Museum.

GRENZHAUSEN, in Nassau. There was a factory here about 1780, where *Grès* or stoneware was made; it is of a fine quality and easily mistaken for the more ancient *grès*. The forms are usually plates, dishes, and jugs, in which the decoration consists of a fine blue enamel on grey ground, with incuse ornaments executed by hand. There are several specimens of this modern *fabrique* in the Sèvres Museum, and many are frequently seen

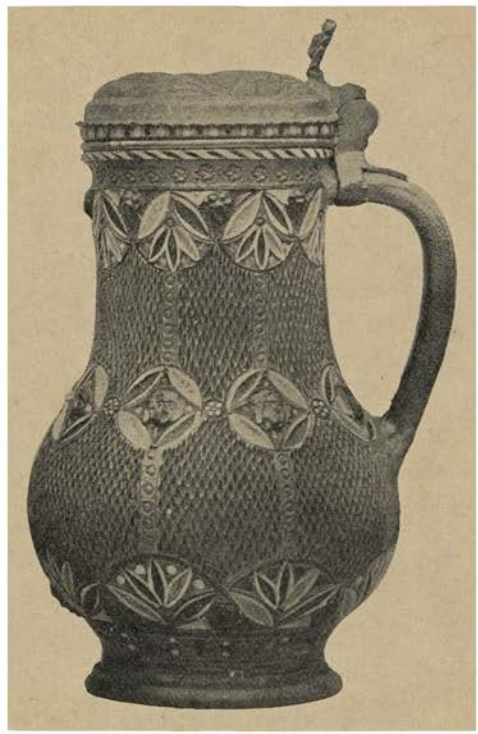


Fig. 163.—JUG.

displayed as specimens of German pottery of the sixteenth and seventeenth centuries.

Fig. 163. Jug of reticulated pattern, engine turned, and enriched with brilliant enamel colours, inlaid in geometrical designs; eighteenth century. In the Victoria and Albert Museum.

Fig. 164. Large fountain, purple. blue and white, the lower part gadrooned, with a central band of figures in niches and openwork wheels; sixteenth century; height, 30 inches. In the Victoria and Albert Museum.

Fig. 165. Jug, brown glaze with large rosette and other ornaments in relief; sixteenth century. In the Victoria and Albert Museum.

KREUSSEN, a town of Bavaria, has always been noted for its pottery. The *grès* of the seventeenth century, called *Kreussener Steingut*, is of a dark brown colour, in the forms of cylindrical mugs, tankards, &c., with figures in relief round them, painted

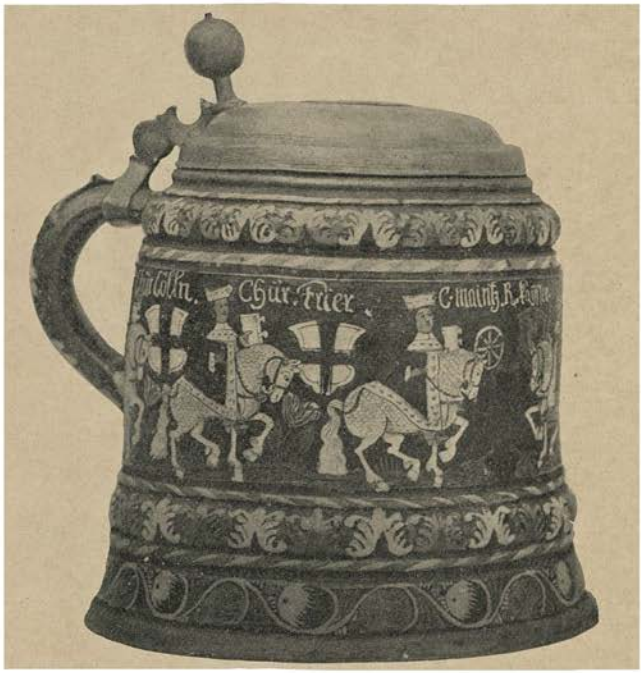


Fig. 166.—TANKARD.

in bright coloured enamel. The Apostle mugs, with the Evangelists and Apostles ranged round under arcades, are well known. They sometimes also have coats of arms of the Empire and noble families. It may be observed as a caution that a great many of these mugs came from the manufactory of an uniform brown colour, not enamelled; these have been subsequently painted in oil colours, but the fraud is easily detected by scraping them with a knife, which will remove the paint, while the enamel resists.

Fig. 166. Tankard, chocolate coloured ground, with coloured

Fig. 164.—FOUNTAIN.

Fig. 165.—JUG.

Victoria and Albert Museum.

To face page 166.

enamel ornaments and figures of the Emperor and the Electors of Germany on horseback, dated 1696. In the Victoria and Albert Museum.

BUNZLAU, in Silesia. *Grès* was made here in the sixteenth and seventeenth centuries. The products of the eighteenth century are distinguished by ornaments in relief, flowers, coats of arms, &c., sometimes gilt. At the present time an extensive trade is still carried on in the manufacture of chocolate and coffee pots, usually covered with a brown glaze, and lined with white, like our Rockingham ware. The late King Frederick William IV. of Prussia always used this in preference to more costly ware. In the town hall of Buntzlau, there is preserved a monster coffee-pot, 15 feet high, made at this place in the eighteenth century.

HARBURG, on the Elbe, opposite Hamburg, is noted as the residence of Johann Schaper, who was born towards the end of the sixteenth century, and flourished here from 1620 to 1670, the date of his decease. His exquisite paintings of landscapes and figures are usually in Indian ink or sepia *en grisaille*, the colours being fixed by heat. His fayence mugs are usually painted in brown, shaded, the lights being scratched in with a point, carefully and elegantly drawn. He also painted on glass vessels in a similar style; of these there are several examples in the Victoria and Albert Museum, as well as some by his successors.

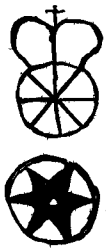
Fig. 167.—CRUCHE.

Fig. 167. Cruche of fine fayence, painted with a landscape in grey *camaïeu*; signed "*Joh. Schaper*"; white ground with flowers and fruit in natural colours, mounted with cover and rim in enamel on copper; date about 1640; height, 8½ inches. In the Victoria and Albert Museum.

SCHERZHEIM, in Würtemberg. The Wintergursts, father and son, were celebrated potters here, and made fayence from the beginning of the seventeenth century; it is from their manufactory that the table services, of which each piece represents an animal or a vegetable, were made.

LAUENSTEIN, near Coblenz. A manufactory was established in 1760; the *grès* or stoneware made here is of grey and blue, ornamented with incuse patterns; it is still made in large quantities, and carried by the Rhine boats to the markets in Holland, where it meets with a ready sale.

HÖCHST, near Mainz. Enamelled fayence was made here in the beginning of the eighteenth century, at a factory founded by Gelz of Frankfort. The mark is a wheel, occasionally crowned, in colours or gold, representing the arms of the Electoral see, first assumed by Wittigis, Archbishop of Mainz, who was the son of a wheelwright. This manufactory ceased in 1794, but a potter named Dahl established one in the vicinity, using a wheel and the letter D. He made statuettes and other ornaments.



DRESDEN. A manufactory was established at Meissen, on the Elbe, about twelve miles from Dresden, by Augustus II., King of Poland and Elector of Saxony, for the manufacture of hard paste, or true porcelain. The experiments of Tschirnhaus and Böttcher commenced about 1706; to the latter is attributed the invention of hard paste. His first attempt produced a red ware, like jasper, which was cut and polished by the lapidary and gilt by the goldsmith. It was made from a kind of brown clay found at Meissen. This red ware, made by Böttcher, was a fine stoneware, having the opacity, grain, and toughness of pottery. A square Böttcher ware coffee-pot, cut and polished, with flowers, Fig. 168, is in the Victoria and Albert Museum.

An improvement upon this was a brownish red ware, with a good glaze, on which were placed designs in gold and silver leaf, like the Japanese.

Fig. 168.—COFFEE-POT.

Another kind of pottery

was made at the beginning of the eighteenth century, in imitation of the Japanese; it was called the red pottery of Dresden. An oval mark, with a horse galloping, and ARV. DE MILDE, is frequently found upon the teapots of this ware.

TEINITZ (Bohemia). A manufactory was carried on in this small town by a potter named Welby, under the protection of Count Trautmansdorf, who had a château here.

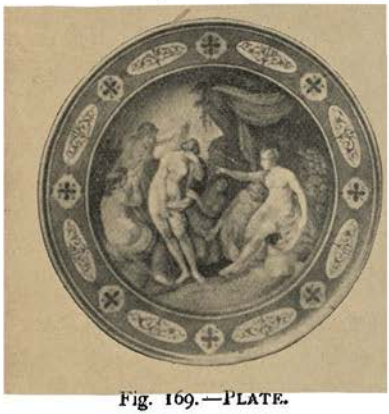


Fig. 169.—PLATE.

A fine fayence plate (Fig. 169), well painted in bistre *camaïeu* with the Discovery of Calisto by Diana, was in the Staniforth Collection. It has an elegant border in grey, with alternate square and oval white medallions of richly gilt designs, very much resembling the gilding of Vienna. Its date appears to be about 1800, and bears underneath the annexed mark stamped in the ware.

FRANKENTHAL. Paul Hannong, driven from Strassburg in 1754, in consequence of the Vincennes monopoly, founded a

manufactory here for hard paste porcelain; he also made great quantities of fayence, usually decorated with flowers, as at Strassburg. It was called "Poterie du Rhin." The letter F stands for Frankenthal, the number relating to the pattern.

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ARNSTADT (Gotha). A factory was established here about the middle of the eighteenth century. A fayence jug, painted in blue *camaïeu*, with St. George and the Dragon, coloured flowers on the sides, and a purple and green check border, is in the British Museum. It is marked underneath as shown.

Pinxit JG. Riegel
Arnstadt d: 9 Maij
·1775·

KIEL, on the shores of the Baltic, was also noted for its fayence about 1770; the factory was under the direction of J. Buchwald, who had been engaged as master potter under Ehrenreich at Marieberg, 1761 to 1765; a few years after, probably in 1767 or 1768, he became director of the Kiel

Kiel
Buchwald. Director.
Abr: Leihamer fecit.

Fig. 170.—BISHOP MITRE BOWL.

manufactury. The paintings of landscapes and flowers in colours are well finished. The ware was sometimes marked *Kiel* in full, and sometimes *K* only, with other letters underneath, separated by short lines.

Fig. 170. A very fine bowl, with a cover in form of a mitre; was formerly in the late Mr. Reynolds' collection; it was used for a kind of punch, called bishop; it is painted with a party of ladies and gentlemen drinking this beverage from a similar bowl; and on the reverse are soldiers skirmishing. Inscribed "Kiel. Buchwald Director. Abr. Leihamer fecit," as here given.

HOLLAND AND LUXEMBURG

HOLLAND

TEYLINGEN has become celebrated in keramic history from its association with the unfortunate Jacqueline, Countess of Hainault, and the manufacture of an earthenware jug, called after her *Jacoba Kannetje*. This princess, born about 1400, became wife of John Duke of Brabant, and after many severe trials, retired in 1433 to the Castle of Teylingen, about five hours' journey from Rotterdam; while here, according to the tradition, she employed her leisure in superintending the manufacture of stone pots or cruches, and is said to have thrown many of them into the fosses of the castle as souvenirs to posterity, that in after ages they might be considered works of antiquity; for this reason these particular cruches found in the foss, and others similar, are called *Jacoba Kannetjes*. Such is the legend in Holland, which is in some degree verified by the actual discovery of a great quantity of them on the spot, proving at least that there was a manufactory there. However, it is probable that the same description of pottery was made for common use simultaneously in other parts of Holland and in Germany. This manufacture therefore goes back to the commencement of the fifteenth century. Some archæologists are of opinion that these cups were placed before the guests at table, used once, and then thrown into the moat. The stoneware is of a cheap character, common quality, and very coarse grain, not enamelled or coloured, but still hard and impermeable. The Jacoba Kannetje, figured by Mr. Marryat in his *History of Pottery*, is a superb Cologne ware canette, with designs and ornaments in relief; nothing less resembles the real *Jacoba* than the specimen there given, which is nearly two centuries later in date.

Fig. 171.—Cruche.

We may here mention some ornamental red terra-cotta bricks, used formerly in the construction of the large chimney-pieces of the sixteenth and seventeenth centuries. The place of manufacture is unknown, but they are probably Dutch or Flemish. They are unglazed, and ornamented on one side only, in relief, with subjects from scripture history, Renaissance ornaments, designs for borders of continuous patterns, and armorial bearings chiefly of Dutch and Flemish origin. In the Cluny Museum is one with the arms of Holland, Zetland, and Friesland, 1575. There is a Flemish Renaissance chimney-piece in the Victoria and Albert Museum, which came from an old house at Antwerp; the back of the fireplace is constructed of 168 bricks, with scriptural subjects in relief, and on the top is a large triangular-headed brick with the arms of Charles V., and the motto "Plus oltre," dated 1532.

DELFT

Delft, a town between the Hague and Rotterdam, was celebrated for its earthenware at a very early period. The exact date of its commencement is not known, but there is a record of a certain Herman Pietersz, a fayence maker, being married in 1584, consequently pottery was being made in the town towards the end of the sixteenth century. At this period the decorated Dutch pottery showed Italian influence in its design, and it is recorded that a painter on pottery named Vroom studied his art in Italy. In the records of the Guild of St. Luc, amongst the names of those who had been admitted as members in 1613, first appear certain potters, showing that they were at that early period esteemed to be artists.

After the middle of the seventeenth century the industry increased rapidly, and reached its greatest prosperity about 1680, when there were about thirty different factories, and the ware was decorated by highly skilled artists. No one was allowed to establish a factory unless he had obtained a licence from the Guild.

To this period belong famous potters, such as P. J. Van Kessel of "The Metal Pot"; Abram de Kooge of "The Old Moor's Head," who decorated landscapes in blue *camaïeu*; and

Albrecht de Keizer, with his two sons-in-law, Jacob and Adrian Pynaker, of "The Three Porcelain Bottles," who were the first to imitate oriental porcelain. Other potters of note at this time were the Eenhorns, father and two sons, the Kleftyns, and the five Kams.

By the middle of the 18th century, owing to the competition of English pottery, the Delft industry was already on the wane. In 1780 the factories were reduced to one half their former number, and by 1808 only seven existed. All these gradually succumbed, and now only one factory, "The Old Porcelain Bottle," remains.

Fig 172.—TEAPOT.

It may be observed in Delft ware, as well as in the fayence of other countries, that tea and coffee services, such as teapots, coffee-pots, canisters, or cups and saucers, are never to be found of an earlier date than towards the end of the seventeenth or even the beginning of the eighteenth centuries. In England tea and coffee, although known through their introduction by the Dutch East India Company as early as 1610–1620, were not used as a beverage until the reign of Charles II. Samuel Pepys, in his Diary, September 25, 1661, says, "I sent for a cup of tea (a Chinese drink) of which I had never drunk before." In 1666 the price of tea was sixty shillings a pound.

The forms of the Delft ware are very varied; among other curious efforts the potters have produced musical instru-

Fig. 173.—Vase.

Fig. 174.—Plate.

Victoria and Albert Museum.

ments. There are four fayence violins extant, all painted in blue *camaïeu*, with figures in Dutch costume of the seventeenth century, dancing and singing, musicians and kermess scenes, in the manner of Gerard Lairesse, with cupids and Renaissance ornaments as borders. According to tradition these violins were made at Delft by a celebrated modeller, on the occasion of the marriages of his master's four daughters to four young painters, which ceremonies were performed all on

Fig. 175.—PLATE.

the same day, and on the auspicious occasion the painters, modellers, potters, and turners of the establishment opened the ball, the four bridegrooms playing their violins, and others accompanying them on musical instruments of the same fragile material made or painted by themselves. The brides preserved these instruments, which had all been painted by the four sons-in-law of the potter, in their respective families from generation to generation. M. Champfleury (himself a collector) wrote a very entertaining story of an amateur of pottery who was in search of one of these relics; it is entitled *Le Violon de Faïence.*

Fine specimens of Delft have become very scarce. The decorated pieces of Ter Himpelen, although rarely signed, are much prized; he painted fairs and marine subjects on square plaques, about the year 1650. So also are those of Piet Viseer, a celebrated colourist, who flourished about 1750; and of Van Domelaar, who painted Chinese landscapes, &c., about 1580. The following are among the most celebrated pieces: a large painting on fayence in a cabaret of the village of Lekkerkerk, near Schonhoven, eight feet high, representing a famous giant who attained that height in the beginning of the eighteenth century. In the Museum of The Hague are two fine plaques painted by Ter Himpelen, after Wouwerman and Berghem. There are also some fine specimens at Hampton Court. No special mark was adopted at Delft; the various manufacturers used their initials or monograms, and occasionally the sign of the *fabrique*, as a hatchet, a rose, a black man's head, a griffin, &c.

The following examples are in the Victoria and Albert Museum.

Fig. 171. Cruche, painted in blue *camaïeu*, with a musical party, in the costume of about 1670, seated at a table. Marked underneath in blue with R.

Fig. 172. Teapot, painted in polychrome with Chinese landscapes and flowers on a black ground. It has the mark of Louwys Fictoor. Late seventeenth or early eighteenth century.

Fig. 173. Bottle, painted in blue with flowers; imitation of a Chinese type. On the bottom is the mark of Ghisbrecht Lambrechtse Kruyk. Later half of seventeenth century.

Fig. 174. Salad dish, painted in polychrome, with four Chinese female figures in a landscape with a blossoming tree and birds. Eighteenth century.

Fig. 175. Plate painted with figures in blue. One of a set of twelve representing the tobacco industry.

Fig. 176. Kettle with stand, painted with figures in landscapes, and other details of ornament, in blue. On the bottom of the kettle is the mark of Geertruy Verstelle. About 1760–70.

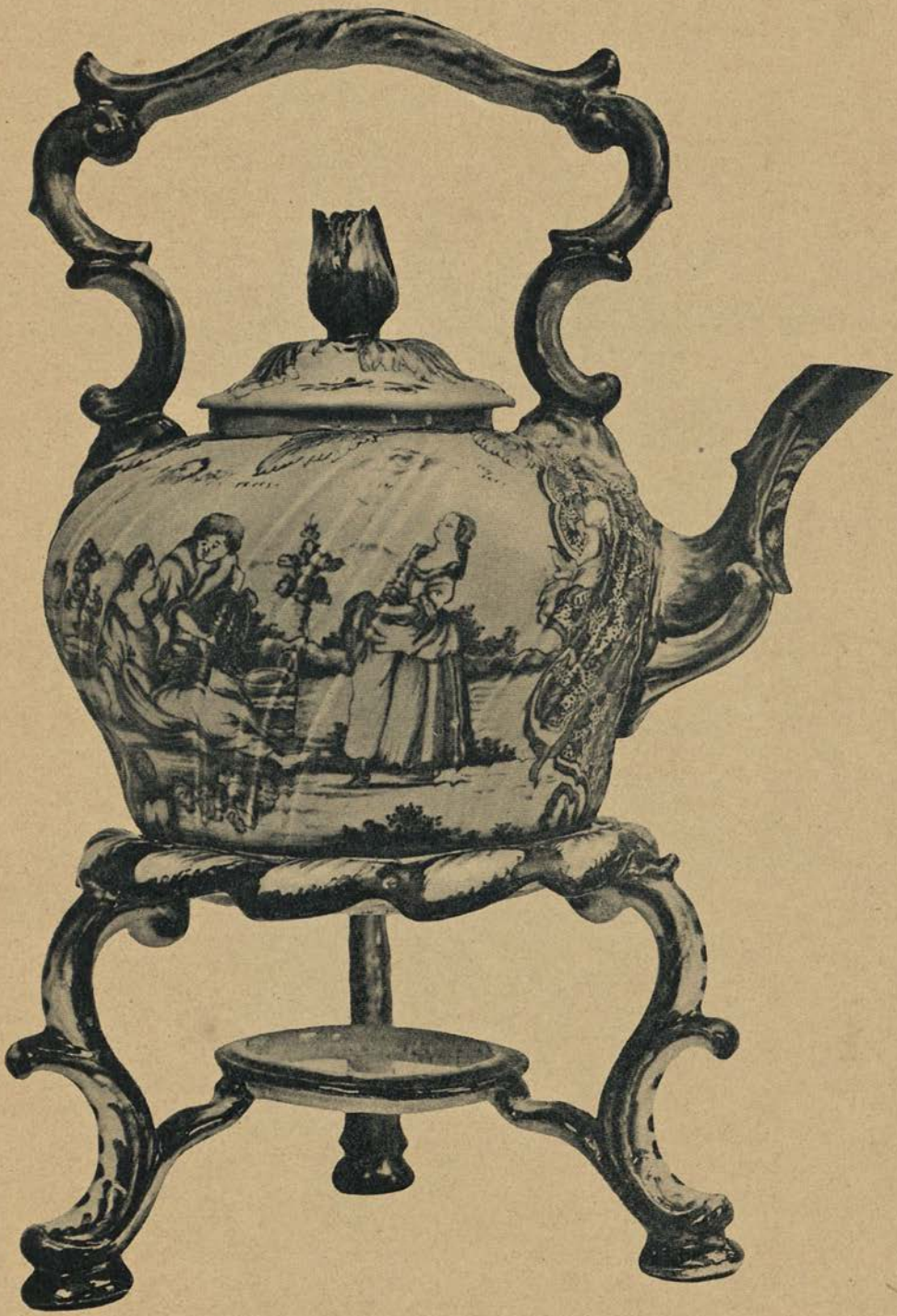


Fig. 176.—Kettle and Stand.

To face page 180.

UTRECHT. There was a manufactory of tiles here, founded in 1760; they were decorated in blue or violet, *en camaïeu*, in imitation of Delft; the manufactory was closed in 1855.

AMSTERDAM. A German Jew of Breslau, named Hartog, known as Hartog Van Laun, and another, named Brandeis, established a manufactory of fayence near the gate of Weesp, at Amsterdam. The mark adopted by them was a cock crowing. The ware is heavy, not very artistic, and usually in blue *camaïeu*.

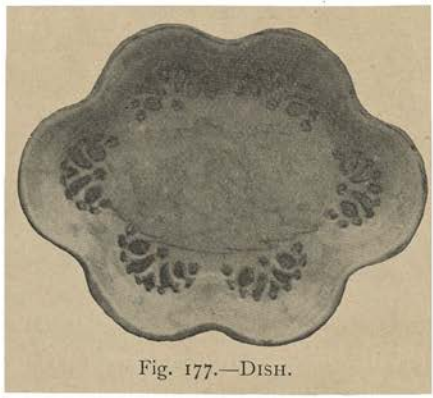


Fig. 177.—DISH.

Fig. 177 represents a fruit dish, painted in blue, with a man and woman seated; it was in the collection of the late Mr. C. W. Reynolds.

OVERTOOM. A manufactory of fine fayence was established in 1754, in the parish of Amstelveen, near Amsterdam, in a theatre where French performances were formerly given. The Barons Van Haeren and Van Palland were the proprietors; and Ariel Blankers was the director. The fayence, though heavy, was of a fine white enamel and of good forms; besides table and tea services, groups of birds, modelled from nature, statuettes, &c. were made. The works ceased in 1764, having lasted ten years; the machinery and materials were removed to the porcelain manufactory at Weesp by Count Van Gronsfeld.

LUXEMBURG

This important *fabrique* was established at Luxemburg by the brothers Boch, in 1767, who had removed from Audun le Riche in France. They made various descriptions of earthenware, as well as fine fayence, and largely imitated the English Queen's ware. The mark was B. L. in Roman capitals, sometimes in monogram, and frequently in italics as here shown. The works are still in existence.

RUSSIA AND SWEDEN

RUSSIA

ST. PETERSBURG. About the year 1700, Peter the Great, during his stay at Saardam, induced some potters of Delft to emigrate to St. Petersburg, where he established a manufactory. We have no information on the subject, except a notice of it in the "*Connaissances Politiques*," of Beausobre, published at Riga in 1773: "There is also among the porcelain manufactories at St. Petersburg a *fabrique* of fayence, on the other side of the Neva, where they make every description of vessels of correct design and in good taste. A private gentleman of Revel has also established at his own cost, near this city, a *fabrique* of fayence, and has obtained painters and potters from Germany."

SWEDEN

RÖRSTRAND is the name of a suburb of Stockholm, where earthenware was made. The factory was established in 1726. The king granted the proprietors a monopoly in Sweden, which was renewed in 1735. The works were at first under the direction of Jean Wolf. He was succeeded by C. C. Hünger. In 1772 they were managed by Nordenstople, and later by Geyer.

Examples.

Fig. 178. Butterboat, leaf-shaped, painted with flowers; dated 1771; formerly in the late Mr. C. W. Reynolds' collection.

Fig. 178.—BUTTERBOAT.

Fig. 179.—TUREEN.

Fig. 179. Tureen and cover, white, with coloured flowers and scroll margin, the cover surmounted by the half figure of a deer; dated 1770. In the Victoria and Albert Museum.

STOCKHOLM is the same manufactory as Rörstrand, but the mark was altered when the latter town was united to the capital. The mark is the name at full length, with the initials of the painters and sometimes dates.

MARIEBERG, near Stockholm. The second Swedish pottery was established in 1750, on the expiration of the monopoly of Rörstrand, by M. Ehreinrich, under the patronage of Count Scheffer, Councillor of State. The fayence was something like Delft ware, and it was also ornamented with transfer printing. The mark is three crowns, the arms of Sweden, accompanied by dates and initials of the directors. In this instance the date is the 14th of October 1768.

Examples.

Fig. 180. Vase and cover, with branches and flowers; coloured in relief; on the cover a sitting bird; date about 1770. In the Victoria and Albert Museum.

Fig. 181. Vase and cover, with printed transfer landscape

Fig. 180.—Vase and Cover.

Fig. 181.—Vase and Cover.

and figures; on the pedestal a mouse; dated 1774. Formerly in Lady Charlotte Schreiber's collection.

Fig. 182. Bowl, painted with arms and flowers; satyr's head handles; dated 1769.

Fig. 183. Plate, pierced border, with a shield of arms and flowers; dated 1768.

Fig. 182.—Bowl.

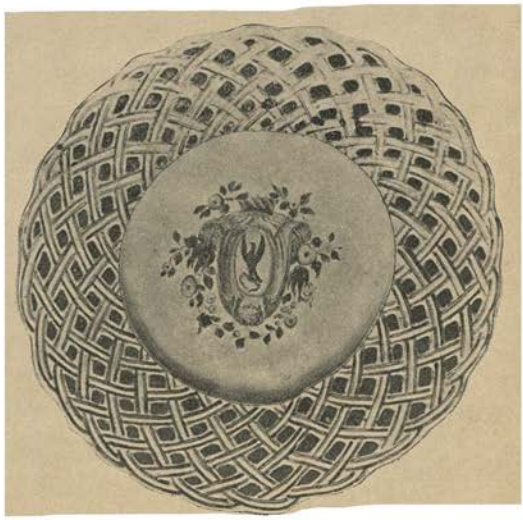


Fig. 183.—Plate.

CONTINENTAL PORCELAIN

CONTINENTAL PORCELAIN

PORCELAIN has this distinguishing characteristic, that when held up to a strong light it appears translucent, unlike fayence, which is perfectly opaque. Its fracture is hard and white internally, like a broken piece of alabaster.

Porcelain of soft paste has the appearance of an unctuous white enamel like cream; it is also to the touch of a soft, warm, and soapy nature, something like the surface of fine fayence. The *pâte tendre* is also soft in another sense, being unable to bear so great a degree of heat in the furnace as hard porcelain. The soft paste may therefore be easily cut or scratched with a steel point or a file, which would have no effect upon the hard paste; it is consequently liable to become much scratched by frequent use. The hard paste or true porcelain is of the whiteness of milk; it feels to the touch of a hard and cold nature, and is somewhat heavier than the soft; underneath the plates and other pieces the rim or edge is left unpolished, or without glaze.

The painting upon porcelain is executed after the ware has been baked. Whilst in a biscuit state, the piece to be painted is dipped into a diluted glaze; it readily absorbs the water, leaving on the surface a thin coating of components which quickly dries into a solid shell, uniformly thick over all its parts, and sufficiently firm to bear handling without being rubbed off during removal into the seggar or case which protects it in the kiln.

The amateur must be upon his guard in collecting porcelain, and not place too much reliance on the marks which he may find upon the ware. When the mark is not indented on the paste, or baked with the porcelain when at its greatest heat (*au grand feu*), it gives no guarantee of

its genuineness. The mark was nearly always affixed before glazing. It is necessary in forming a correct judgment of the authenticity of a piece of valuable china, such as Sèvres, that many things be taken into consideration. First, above all it is most important to be satisfied whether the porcelain be of hard or soft paste, and whether such description of paste was made at the particular epoch represented by the mark; then, if the decoration be in keeping with the style adopted at the time indicated, the colours, the finish, and various other *indicia* must also be taken into consideration.

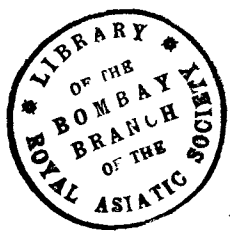

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

Fig. 184.—PLATE.

Fig. 185.—CRUET.

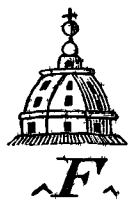
Fig. 186.—BOWL.

Victoria and Albert Museum.

ITALY

FLORENCE

THE first successful attempt in Europe to imitate porcelain was made at Florence as early as 1580, under the auspices of Francesco I. de' Medici, but it was not so hard as that of China; that is to say, it was not composed of *kaolin* and *petuntse*, but was a soft paste and *translucent*, which is one of the principal tests of porcelain. For some reason, the manufacture of this porcelain was abandoned after the death of the inventor. This Medici porcelain is now very scarce; there are not more than thirty pieces known. The mark found underneath these pieces represents the cathedral of Florence painted in blue.



Examples in the Victoria and Albert Museum.

Fig. 184. Plate, deep centre, painted in blue with flowers; flowers also on the reverse, and a device of a ball with three flaming rays and short spikes between. Marked at the bottom in blue with the cathedral of Florence and the letter F. About 1600.

Fig. 185. Cruet for oil and vinegar, scroll ornament in blue; on either spout A and O (Aceto and Olio). About 1600.

Fig. 186. Bowl, painted inside and out with blue flowers. Marked with the cathedral and the letter F. About 1600.

DOCCIA

The manufactory of Doccia was founded in 1735 by the Marquis Carlo Ginori, contemporaneously with the Imperial manufactory at Sèvres. About 1760 it rose to great importance, and large groups were executed from the models

of the most celebrated sculptors. In 1821 the moulds of the Capo di Monte porcelain were transferred to Doccia.

About 1860 the fabrication of the imitative Capo di Monte ware of the eighteenth century, in coloured *mezzo-rilievo*, was brought to great perfection, as well as the successful imitation of the maiolica of Xanto and Maestro Giorgio of the sixteenth century, by the invention and introduction of metallic lustres in the colouring. These important results were obtained and perfected by Giusto Giusti, a pupil of the Doccia school, to whom honourable mention was accorded at the London

Fig. 187.—Teapot.

Fig. 188.—Basin.

Exhibition in 1851, as well as at that of Paris in 1855. He died suddenly in 1858.

The Doccia manufactory is particularly distinguished by the variety of its productions, by its successful imitation of the maiolica of the sixteenth century and of the Capo di Monte porcelain bas-reliefs, and by its reproductions of Luca della Robbia ware and Chinese and Japanese porcelain.

The marks employed are a star or the word GINORI printed or stamped on the ware.

Fig. 187. A teapot, painted with flowers and purple border. It was in the Schreiber Collection.

Fig. 188. A basin with band of flowers in relief. Diameter, 5½ inches. In the Franks Collection.

NAPLES—CAPO DI MONTE

This manufactory was founded by Charles III. in 1736. It is considered of native origin, as the art, which was kept

so profound a secret in Dresden, could, at that early period, have scarcely had time to be introduced here, the character of its productions being also so essentially different. The king himself took great interest in it, and is said to have worked occasionally in the manufactory. The beautiful Capo di Monte services and groups in coloured relief are of the second period, *circa* 1760.

The earliest mark is a fleur-de-lis, generally roughly painted in blue, as here given. These marks have been considered as denoting the ware made at Madrid only, but the fleur-de-lis was used both at Capo di Monte and Madrid.

The mark of the second period under the patronage of Ferdinand IV., 1759, is N for NAPOLI under a crown, graved in red or blue on the moist clay.

A later mark used about 1780 is composed of the initials of Ferdinandus Rex, either in monogram or separately under a crown.

Some pieces of a still later date are marked with the name, stamped, of GIUSTINIANI, mostly in the Etruscan style, after paintings or forms of specimens found at Herculaneum.

Examples.

Fig. 190.—CUP.

Fig. 191.—CUP.

Fig. 189.—CUP AND SAUCER.

Fig. 189 is a cup and saucer painted with the signs of the zodiac, and having blue and gold borders. The saucer

has a figure of Time, and the motto, "Mon amitié lui survivra;" mark :—F. R. crowned.

Fig. 190. Cup, cream-coloured; mark :—F. R. crowned.

Fig. 191. Cup, painted with flowers.

Fig. 192. A vase with green ornaments, on gold ground, and medallions of figures; mark :—a fleur-de-lis.

Fig. 192.—VASE.

Fig. 193. Saucer, with portrait of Ferdinand IV. and

Fig. 193.—SAUCER.

legend; mark N crowned; formerly in Lady C. Schreiber's collection.

Fig. 194. Cup and saucer, painted with landscape and figures; mark :—N and crown.

Fig. 195 is a coffee-pot, with classical subjects.

Fig. 196. A milk-pot, with lake *camaïeu* landscapes.

Fig. 197. A cup and saucer, with views of the Bay of Naples.

TREVISO

There was a manufactory of soft porcelain here, probably established towards the end of the eighteenth century, carried on by the brothers Giuseppe and Andrea Fontebasso. Sir W. R. Drake had in his collection a coffee cup of soft porcelain inscribed "*Fabbrica di Giuseppe ed Andrea Fratelli Fontebasso in Treviso. Gaetano Negrisole dipinse,* 1831."

"Fratelli Fontebasso," marked in gold, is on a porcelain

Fig. 195.—Coffee-pot.

Fig. 194.—Cup and Saucer.

Fig. 196.—Milk-pot.

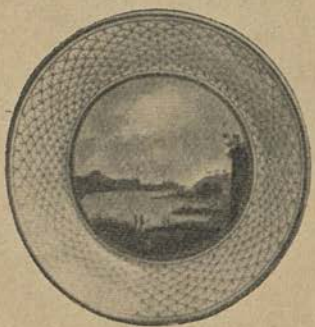


Fig. 197.—Cup and Saucer.

écuelle, Fig. 198, with blue ground, gold fret borders and oval medallions of Italian buildings, landscapes, and figures. It is now in the Franks Collection.

Fig. 198.—ÉCUELLE.

Fig. 199.—CUP AND SAUCER.

These marks are on a porcelain coffee cup and

F.F.
Treviso. 1799
G.A.F.F.
Treviso

saucer, Fig. 199, the cup painted with a garden scene, with a man and woman holding flowers, the former also holding a bird, the latter a cage; at bottom "Gesner, Id. xiii." The saucer gilt only, and marked underneath "Treviso," in blue; the other mark is in red.

TURIN—VINOVO

This manufactory was established about 1770. Vittorio Amedeo Gioanetti was born at Turin in 1729; he was a professor of medicine, and took his degree as doctor in 1751, and a public testimonial was accorded to him in 1757. He was subsequently elected Professor of Chemistry in the Royal University, and was a successful experimentalist. It was about 1770 that he established a manufactory of porcelain at Vinovo or Vineuf. Attempts in this direction had been previously made, but they were unsuccessful, and it was not until Gioanetti applied himself to the manufacture that

it succeeded perfectly. In the *Discorso sulla fabbrica di porcellana stabilita in Vinovo*, Turin, 1859, will be found a description of the various earths and clays of Piedmont as described by Gioanetti himself. The ware was noted for its fine grain and the whiteness of its glaze, as well as for the colours employed in its decoration. The cross alone, in brown, is on a cup and saucer,

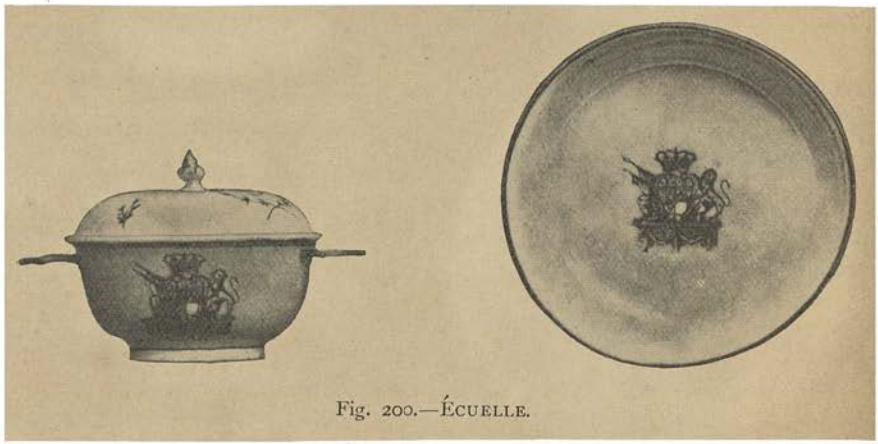


Fig. 200.—ÉCUELLE.

in the Franks Collection, painted with the arms of Sardinia and gilt borders.

These letters sometimes found on this porcelain stand for Dr. Gioanetti. These marks are usually graved in the paste, but occasionally coloured.

Fig. 200 is an écuelle, ornamented in gold, with initials and the Royal Arms; formerly in Mr. C. W. Reynolds' collection.

VENICE

Porcelain of soft paste was made here probably about 1720. The first proclamation of which we have any record was made in 1728, offering facilities and privileges to any persons who would undertake its manufacture, and all subjects or foreigners who desired to introduce into the city of Venice factories of fine earth or porcelain and fayence in use in the East or West were invited to compete. At the date of this proclamation a porcelain manufactory did actually

exist in Venice, but the exact time of its establishment is not known.

The "Casa eccellentissima Vezzi" was founded by Francesco Vezzi, a goldsmith of Venice. He invested the sum of 30,000 ducats in a porcelain company, amongst whose shareholders were Luca Mantovani and others, including, there is reason to believe, Carlo Ruzini, who reigned as Doge from 1732 to 1735. Francesco Vezzi died on the 4th May 1740. The site of the Vezzi manufactory of porcelain was at S. Nicolo in Venice. How long after Vezzi's death it was carried on does not appear, but judging from the statements made to the Senate in 1765, it did not long survive him, and the secret of his process for making porcelain had evidently not been disclosed.

It is recorded that the cause for that manufactory not being permanent but sinking "into inactivity and decay," was the fact that it was dependent on the purchase of porcelain paste in foreign countries.

Materials for making porcelain were to be obtained in the Venetian dominions, but not such as to produce the *hard* or Oriental porcelain; it was therefore procured from Saxony, as were probably also some of the workmen, which will account for the fact that the "Casa eccellentissima Vezzi" produced both *hard* and *soft* paste.

To the Vezzi manufactory we must refer all the pieces marked in red or blue with "Ven^{a}," or other contractions of the word VENEZIA. They are painted with masquerades, grotesque Chinese figures and decorations in relief, flowers, birds, arabesques and geometrical patterns and colours, statuettes, &c., especially in the Venetian red which pervades all the decorations, the handles, borders, and mouldings being sometimes covered with silver or platinum, producing the effect of oxidised metal mountings. Another striking peculiarity in the decoration of porcelain of this period is a border of black or coloured diaper work formed by crossed lines, having in the interstices small gilt points or crosses bordered by scrolls. These specimens are mostly of hard paste in the form of bowls,

plates, tureens, &c., and by some connoisseurs have been taken for Dresden ware, whilst others have hesitated between Venice and Capo di Monte; but they are doubtless of Venetian make and decoration; though, as they are unmarked, our only means of judging is by comparison. One fact is, however, clear, which has hitherto been doubted by some, viz., *that both hard and soft paste were made not only by the Vezzi, the Hewelckes, and Cozzi at Venice, but by the Antonibons at Nove.*

A beautiful example of this porcelain is represented in Fig. 202. A vase and cover of hard paste painted in lake *camaïeu*, heightened by gold, with a continuous landscape; the peculiar border, noticed above, with marks and interlaced bands, is shown on the cover; the edges, knob, and flutings are raised and plated with silver or platinum, which when tarnished can be cleaned with a leather. This specimen was in the possession of Mr. W. Chaffers.

The accompanying signature is that of Ludovico Ortolani, a Venetian, who painted at the porcelain manufactory in Venice. This was the Vezzi *fabrique*, *circa* 1740. It occurs on a saucer painted in lake *camaïeu*, with a lady seated, holding a bunch of grapes and a tazza, and Cupid (symbolical of autumn), a border of leaves, scrolls, and birds; it is now in the Franks Collection. See Fig. 201.

Lodovico Ortolani Veneto dipinse nella Fabrica di Porcelana, in Venetia

Fig. 201.—SAUCER.

After the Vezzi manufactory had ceased to exist we have no documents to prove that any efforts were made to introduce the manufacture of porcelain into Venice until December 1757, when a petition was presented to the Venetian College by Frederick Hewelcke & Co., who stated that the sale introduced and directed by them in Dresden of Saxon porcelain had been carried on in a very flourishing manner, but that in consequence of the then existing war (the seven years' war which commenced in 1756), they had been obliged to abandon Saxony and to seek in a foreign country "a peaceful refuge convenient for the exercise of their art."

Fig. 202.—Vase and Cover.

They prayed that exclusive permission for twenty years might be accorded them to establish a factory, in some convenient spot, of Saxon porcelain (*Porcellana di Sassonia*) of every kind, form, and figure, with exemptions from taxes, for the exercise of their art during that period.

On the 18th of March 1758, a decree granted to the Hewelckes the privileges they had requested. It seems that the undertaking proved eventually to be unfortunate, and at the termination of that war, which had brought them to Venice in 1753, they returned to their native country.

Fig. 203.—CENTRAL VASE.

In 1765, the Senate granted to Giminiano Cozzi, in the Contrada di San Giobbe, Venice, protection and pecuniary assistance in carrying out a manufacture of porcelain. Cozzi's first efforts were directed towards the imitation of the Oriental ware; he states in his petition that he founded his anticipations of commercial success mainly on the fact that he had discovered at Tretto in Vicentina, in the Venetian territory, clay suitable for the manufacture.

A very large trade was carried on by Cozzi for nearly fifty years. The pieces produced at his manufactory were marked with an anchor in blue, red, or gold, and are still frequently met with, although specimens of his best products have become scarce. They consist of statuettes in biscuit, in glazed white porcelain, and of coloured groups, vases, &c. The gilding on Cozzi's porcelain is especially fine, the pure gold of the sequin having been used in its decoration. We have imitations of the porcelain of other countries, Saxony, Sèvres, Chelsea, and Derby; and the imitations of oriental ware are astonishing.

Cozzi's manufactory ceased to exist in 1812. Since that date there does not appear to have been any porcelain made in

Venice, but at Nove the production of porcelain was continued for more than twenty years later. The Countess of Bessborough has a splendid set of five porcelain vases of the Cozzi period, which were formerly in the Schreiber Collection. The central vase is 17 inches high, the others 13½, beautifully painted with bouquets of flowers, and having mask handles with festoons of fruit in relief. All these pieces are marked with the red anchor. See Fig. 203.

Fig. 204.
CUP AND SAUCER.

Fig. 205.—SMALL FIGURES.

Fig. 204 is a cup and saucer, painted with fruit.
Fig. 205. A pair of small figures of the Seasons.

NOVE

The manufacture of porcelain at Nove may be traced back as far as the 12th January 1752, when Pasqual Antonibon brought from Dresden a certain Sigismund Fischer to construct a furnace for making porcelain in the Saxon style.

From this time forward he continued his experiments, and must have made great progress in the art, for in February 1761, he had three furnaces, of which one was for Saxon (*ad uso di Sassonia*), the other two for French porcelain (*ad uso di Francia*).

In 1762, Antonibon submitted to the Board of Trade specimens of his porcelain, and petitioned that the patent rights which had been conceded to Hewelcke should be extended to him. At that time, the report states, Antonibon had at Nove a manufactory, rich in buildings, machinery, and tools. The capital embarked in it was estimated at 80,000 ducats, and he gave employment to 150 men and their families, in addition to 100 people employed in his retail business, carried on at his three shops in Venice, so great was the sale of his products. This extensive manufactory was, however, principally for maiolica.

On the 7th April 1763, a decree was made in his favour; and he appears to have set earnestly to work in his manufacture of porcelain. His competitor, Hewelcke, shortly after, deserted Venice; but he had a more formidable rival in Giminiano Cozzi, who obtained a decree for making porcelain in 1765, in which Pasqual Antonibon's manufacture is noticed, the Senate declaring it to be the duty of the magistrate to make such arrangements as would lead to an amicable understanding between the rival manufacturers and their workmen.

This curious mark of Antonibon's manufactory is on the centre of a set of three jardinières of porcelain, beautifully painted with mythological and classical subjects and garden scenes, elaborately gilt borders, and the arms of Doge Tiepolo. The comet is uncommon; the painter's name is Giovanni Marconi. One of these vases is illustrated, see Fig. 206.

Fig. 206.—JARDINIÈRE.

Pasqual Antonibon and his son Giovanni Battista continued the fabrication of porcelain until the 6th February 1781, when they entered into partnership with Signor Parolini. The same manufacture, *con sommo onore dell'arte*, was continued by them until the 6th February 1802, when it was leased to Giovanni Baroni, who produced some very charming pieces both in form and decoration; but in a few years, from being badly conducted, it began to fall off, and by degrees it went to decay and was abandoned. The "Fabbrica Baroni," however, lingered on for more than twenty years.

An example of the Baroni *fabrique*, in porcelain, with female figure handles, and painted with classical subjects, is given. It was formerly in the Reynolds Collection. See Fig. 207.

On 21st May 1825, the old firm of "Pasqual Antonibon and Sons" resumed the works, the actual proprietors being Gio. Batt. Antonibon and his son Francesco; they continued the manufacture of porcelain until 1835, but all their efforts to sustain it were ineffectual; they could not compete with the porcelain manufactories of France and Germany, so they were compelled to abandon the factory. Since which time to the present the firm have confined their attention to *terraglia* (*terre de pipe*), *majoliche fine* (*faïence*) and *ordinarie* (ordinary wares).

Fig. 207.—VASE.

The mark on the porcelain of Antonibon is usually a star of six rays in blue or red, sometimes in gold. Lady Charlotte Schreiber had a milk-pot, Fig. 209, on which the star is impressed, and also a vase and cover, painted in lake *camaïeu*, of St. Roche, with N stamped in the clay; there is another star by its side, painted red, on Fig. 208. Sometimes the word NOVE is written in full, accompanied by a star of six or eight points.

Fig. 208.—VASE.

Fig. 209.—MILK-POT.

SPAIN

MADRID—BUEN RETIRO

THIS manufactory (*Soft Paste*), called "*La China*," was founded by Charles III. in 1759, in the gardens attached to his palace, EL BUEN RETIRO, at Madrid. It was organised by workmen whom he brought with him from Naples. The early ware produced here consequently resembles that of Capo di Monte.

The royal manufactory was taken possession of by the French, and the place converted into a fortification, which surrendered with 200 cannon on the 14th August 1812, to the Duke of Wellington. It was subsequently blown up by Lord Hill when the misconduct or perfidy of Ballasteros compelled him to evacuate Madrid. "It has been," says Major Byng Hall, "one of the calumnies against the English that from jealousy all the finest specimens of china were destroyed by them, whereas the French destroyed everything, and converted the manufactory into a Bastille which, and not the china, was destroyed by the English."

Fig. 210.—GROUP.

Ferdinand VII. on his restoration, recreated *La China*, at La Mancha, once a villa of the Alva family on the Manzanares; but this factory also has ceased to exist, at least as regards artistic merit.

The mark is usually a fleur-de-lis, painted in red, blue, or gold (as on the Capo di Monte china), and irregularly formed. On the very early pieces we occasionally meet with the two C's crowned. Sometimes the letters O. F. L. are added.

Fig. 211.—VASE.

Fig. 212.—VASE.

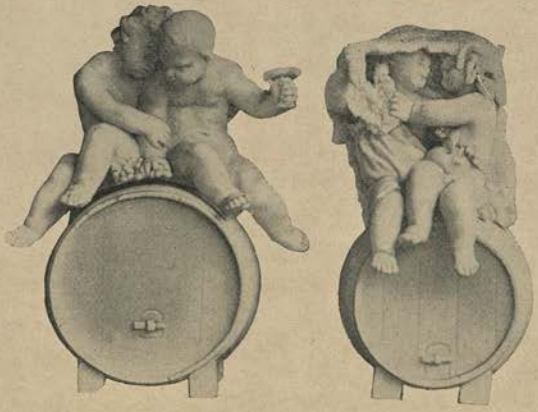


Fig. 213.—BOY BACCHANALS.

Examples.

Fig. 210. Group, three children and a goat, of coloured porcelain; height, 14 in.

Fig. 211. Vase, painted with children; height, 22 in.

Fig. 212. Vase, with scenes from *Don Quixote;* height, 17 in.

Fig. 213. Boy bacchanals, seated on wine casks.

ALCORA

The Comte de Laborde, in his *View of Spain*, in 1808, says, "On ne fait de porcelaine (en Espagne) qu'à Alcora et à Madrid: celle d'Alcora est très commune, on en fait très peu." In confirmation of this assertion M. Chas. Davillier, on a visit to Spain, saw an engraving of a furnace for baking porcelain with this inscription: "Modele de four pour la porselene naturele, fait par Haly pour M. le Comte d'Aranda. Alcora, 29 Juin 1756." The works are also noticed by Don Antonio Ponz, *Viaje de España*, in 1793.

Two large plaques of porcelain of the latter half of the eighteenth century, from the Count d'Aranda's manufactory, both very well painted, were in Mr. Reynolds' collection. One represents Christ bearing his cross, in colours; the other, painted in sepia, showing costumes of three Spanish provinces, with figures at a fountain, is here given. See Fig. 214.

Fig. 214.—PLAQUE.

GERMANY

DRESDEN

THE celebrated porcelain manufactory at Dresden, or rather at Meissen (in its vicinity), was established by Augustus II., Elector of Saxony, for the manufacture of true porcelain, that is, hard paste. The experiments of Tschirnhaus and Böttcher commenced about 1706, and to the latter is attributed the invention of hard paste. His first attempt was a red ware, like jasper, which was cut and polished by the lapidary, and ornamented by gilding; it was a fine stoneware, having the opacity, grain, and toughness of pottery. In 1708 Tschirnhaus died, and, shortly after, Böttcher succeeded in discovering the mode of making true porcelain by the accidental detection of the kaolin necessary for the purpose. Böttcher was born at Schleiz, in Vogtland, in 1682, and died in 1719. At an early age, he was sent by his father to Berlin to study alchemy, being considered a great adept in this occult science, and was even supposed to have discovered the secret of the philosopher's stone. After remaining some time in the service of William I. of Prussia, he became annoyed at the insupportable surveillance to which he was subjected, and fled; but he was arrested in Saxony, and the Elector detained him as a state prisoner; partaking of the credulity of the age as to the possibility of discovering the philosopher's stone, he resolved to test the powers of Böttcher, and sent him to the fortress of Königstein; subsequently he was removed to the Castle of Albrechtsburg, at Dresden. While there he continued his experiments, not altogether in the attempt to make gold, but also with a view to discovering the means of making true porcelain, and by a fortunate chance was successful in dis-

covering the secret of the latter. The story is thus told:—John Schnorr, a rich ironmaster of the Erzgebirge, in the year 1711, riding on horseback at Aue, near Schneeberg, observed that his horse's feet stuck continually into a soft white clay, which impeded his progress. Hair-powder for wigs (made principally from wheat flour) was at that time in general use, and a careful examination of this earth suggested to Schnorr the substitution of it for the more expensive material, which was sold in large quantities at a cheap rate in Dresden, Leipzig, and other cities. Böttcher, among others, used it, but, finding it much heavier, desired to ascertain the deleterious ingredients, and analysed it, when, to his great astonishment, this ingenious chemist found the identical properties of kaolin, which was the only thing required to complete his discovery of true porcelain. It was known in commerce as "Schnorr's white earth of Aue," and was used secretly at the manufactory until the Aue kaolin was exhausted in 1850.

Fig. 215.—Vase.

In consequence of this important discovery, Augustus II. established the great manufactory at Meissen, of which Böttcher was appointed Director in 1710, and about 1715 he succeeded in making a fine and perfect white porcelain. The first decorations upon this ware were very imperfect, consisting of a blue colour under the glaze, in imitation of Nankin blue porcelain. It was under Horoldt's direction, in 1720, that paintings of a superior character, accompanied

by gilding, and medallions of Chinese figures were introduced, and magnificent services completed. In 1731, Kändler, a sculptor, superintended the modelling of animals, groups, vases, &c., while other artists painted birds, insects, and copies of paintings principally of the Flemish school. From 1731 to 1756 the best productions emanated from the Dresden manufactory.

A Dresden china figure of a Dutch skipper, of stout build, with a pointed hat, has in front the initials I. F. and the date 1738. It is in the Countess of Bessborough's collection, see Fig. 216. Another figure from the same model has I. F. 1752, marked in blue underneath with the crossed swords; it was in the Staniforth Collection.

Fig. 216. DUTCH SKIPPER.

Kändler modelled men and animals of the natural size, as well as peacocks, herons, pelicans, and other birds. Among the pieces produced about this time, by, or under the direction of, Kändler, at Meissen, was Count Bruhl's tailor mounted upon a goat, with all the implements of his trade about him. This vain man had a great desire that his likeness should be executed in porcelain at the royal manufactory, and his request was complied with, but probably not in such a way as to gratify his vanity, for not only the tailor but his wife were thus immortalised, *aere perennius*, in porcelain. In 1754 Dietrich became Director, and he was succeeded in 1796 by Marcolini, whose beautiful productions are well known. Porcelain of his period is always distinguished by a star underneath the crossed swords. In spite of the precautions taken at Meissen to prevent the secret becoming known—the penalty being death, or perpetual imprisonment in the Castle of Königstein—some workmen escaped to reveal it elsewhere.

The white Meissen porcelain was sometimes ornamented by private persons, especially by a Baron Busch, Canon of Hildesheim, who was the only person possessed of the secret of engraving with a diamond on china.

In an advertisement of a sale by auction at Golden

Square by Mr. Owen, in June 1767, we find "a tea set of the beautiful snow-white Dresden, with the hunt of the heron and falcon most curiously engraved by Baron Busch. The unique service now at Salzdal belonging to the Duke of Brunswick, valued at £10,000, was presented to that prince by the Baron, as were also the other curious pieces

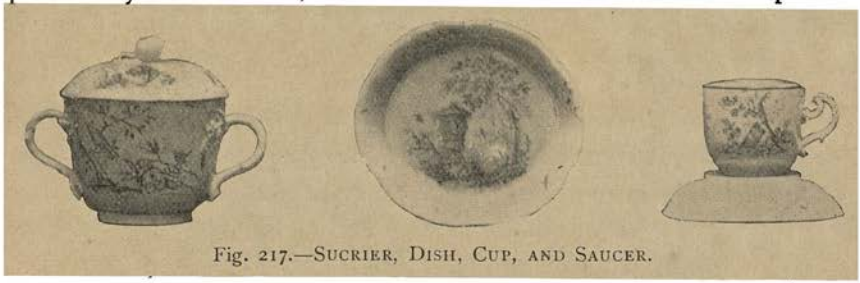


Fig. 217.—Sucrier, Dish, Cup, and Saucer.

in the cabinets of most of the princes of the Empire. This set was brought into England by the secretary of a sovereign prince, as well as some plates framed as pictures, engraved by the same hand after Rembrandt, &c."

Lady Charlotte Schreiber had a sucrier, dish, cup, and saucer, etched with birds, trees, and ruins, by Busch. The etching does not appear to penetrate beneath the glaze, but it is unsigned; see Fig. 217. Busch also etched on glass, and some pieces which we have seen have his name written on them.

Fig. 218.
Cup and Saucer.

In the Marcolini period we sometimes find portraits, formed by the outlines of flowers and leaves, with the profile on the white ground of the piece. In the Staniforth Collection was a cup and saucer, *gros bleu* ground, with medallions in the centre of bouquets of flowers, containing profiles of celebrated characters, five in each piece; see Fig. 218.

The first mark used was the monogram A. R., signifying Augustus Rex, and was affixed to all pieces intended for royal use. It is found upon many imitations of oriental porcelain, and was used from 1709 to 1712. This mark has been placed upon modern Dresden ware, but is easily distinguished from the ancient.

The caduceus mark was used from 1712 to 1720, and is said to have been placed upon pieces intended for sale. It is found on specimens in the Chinese style, as well as on others.

The mark for royal pieces was the letters K. P. M., standing for *Königliche Porzellan Manufactur*, in blue under the glaze.

The common mark, which is still in use, was the crossed swords, but after 1763 a dot was introduced, and Marcolini's period of about 1796 is known by one or more stars below the handles.

Examples.

Fig. 215 is a lofty white vase with flowers and birds in full relief. It was formerly in Lady C. Schreiber's collection, and now belongs to the Countess of Bessborough.

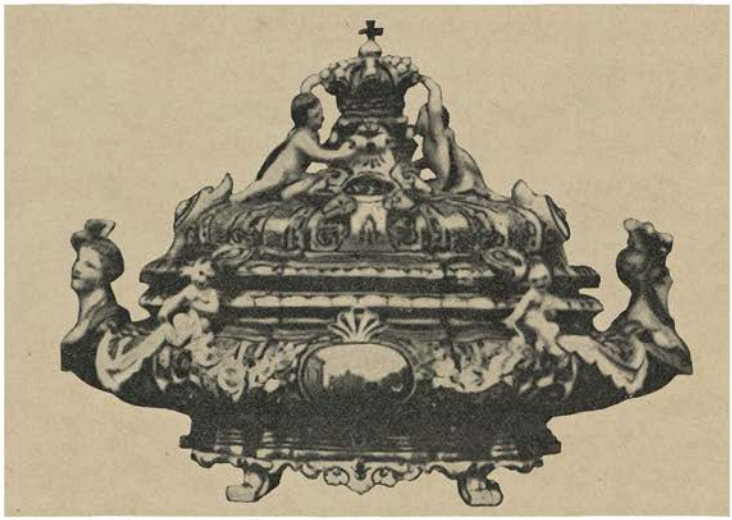


Fig. 219.—VASE AND COVER.

Fig. 219. A vase and cover, tureen shaped, perforated and gilt, with raised cartouches and cupids, and painted with views of public buildings in Dresden, the cover surmounted by a crown. In the Victoria and Albert Museum.

Fig. 220.—Busts of a Boy and Girl.

Victoria and Albert Museum.

To face page 214.

Fig. 220. Busts of a boy and girl in white porcelain. In the Victoria and Albert Museum.

Fig. 221. Teapot, cup and saucer, pink ground, painted with landscapes and figures.

Fig. 221.—Teapot, Cup, and Saucer.

BERLIN

This manufactory (*Hard Paste*) was established by Wilhelm Caspar Wegeli in 1751, in the Neue Friedrichs-strasse. His invention is thus alluded to in the *Gentleman's Magazine* for 1753: "There has been discovered here (at Berlin) the whole art of making china ware, without any particular kind of earth, from a kind of stone which is common enough everywhere. The fine glossy outward coat is prepared from this, as well as the substance of the china, over which, after it is painted, they throw a kind of varnish, which fixes the colouring, and makes the figures look as if enamelled, without any mixture of metallic ingredients." The manufactory was carried on for about eight years, but it never remunerated the originator, and he abandoned it in 1761, when Gottskowski, a celebrated banker, became the purchaser, and removed the works to Leipziger Strasse; assisted by his capital, it was brought to great perfection.

Johann Ernst Gottskowski obtained the secret of porcel from Ernest Heinrich Richard, who had been employe Wegeli; for this he received 4000 dollars, and was Director, with a salary of 1200 dollars. Gottskow not personally manage the manufactory, but placed

the management of the Commissioner Grunenger, which led to his employment from the year 1763 to 1786 as the head of the royal porcelain manufactory at Berlin.

In 1763, Gottskowski gave up to the king the whole of his factory of porcelain, receiving 225,000 dollars, entering into a contract for the sale of his secrets. "Grunenger has recorded in his chronicle his labours to obtain the men best adapted for the different departments, among them Richard Bowman and others of some note. From the specification and inventory drawn up on the occasion some idea may be formed of the magnitude of his enterprise. There were 7 administrators, 1 artist, 1 model master, 2 picture inspectors, 6 furnace men, 3 glaze workers, 5 lathe turners, 3 potters, 6 mill workers, 2 polishers, 6 sculptors, 6 embossers, 6 founders, 11 designers, 6 earthenware moulders, 13 potter-wheel workers, 3 model joiners, 1 girdler, 22 porcelain painters, 22 picture colourers, 3 colour makers, 4 packers and attendants, 8 wood framers, making altogether 147 persons. The attendant expenses were 10,200 dollars. It is calculated that 29,516 red and coloured earthenware, 10,000 white and 4866 painted porcelain vessels —many of them of grotesque form, and many of the fashion of the day—were fabricated; articles of every description, groups, vases, flacons, statuary, snuff-boxes, fancy articles, ear-rings, lamps, and everything that the artist could suggest and the potter carry out. It is satisfactory to know that there exist at the present day 133 models from which these articles were made; and the results of the labour, the energy, and the taste brought into play a hundred years ago, may easily be studied" (*Major Byng Hall*). It was in November 1763, that Frederick the Great appeared for the time in his manufactory, and Grunenger who re-

Fig. 222.—Group.

corded his attentive examination of even the minutest details, conversed with him on the improvements which might be made. Commissioner Grunenger, Mauritius Jacobi, Nogel, Eichmann, Richard, Meyer, Claude, Böhme, and Klipsel continued at the head of the establishment and directed the different departments. A sum of 140,000 dollars was devoted to the improvement of the *fabrique*.

We read in the *Gentleman's Magazine* for 1764, that "The King of Prussia has at a great expense introduced a porcelain manufactory into his dominions, and has already brought it to such perfection as to rival that at Meissen, near Dresden, which his Majesty, during the late war, in a manner ruined." With a view to encouraging the manufacture in his kingdom, he made presents of superb services of Berlin china to several German princes in the year 1766. When Frederick the Great occupied Dresden, in the seven years' war, he expatriated many of the best modellers and painters to form his royal manufactory; among these were Meyer, Klipsel, and Böhme. The king also transported great quantities of the clay and a portion of the collection. Independent of this, and the better to insure employment for the five hundred persons engaged in the processes, he restricted the Jews resident in any part of his dominions from entering into the marriage state, until each man had obtained a certificate from himself, which was only granted on production of a voucher from the Director of the manufactory that porcelain to a given amount had been purchased, and that there was reasonable cause for granting the in[illegible]

Fig. 223.—GROUP.

Of course the Jews more readily disposed of their purchases than the general dealers, and the device was attended with much success. To insure its success and extend its operations, Frederick embraced every opportunity that was presented; and the establishment was so well supported that in 1776 seven hundred men were constantly employed, and it is said that three thousand pieces of porcelain were made daily.

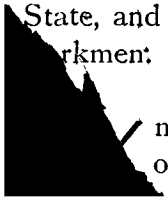
In 1769 an order was published permitting a lottery company to purchase annually to the amount of 90,000 dollars.

"In 1771, in the neighbourhood of Brackwitz, not far from Halle, a superior clay was discovered, from which a porcelain of exquisite whiteness and beauty was obtained. Somewhat later discoveries were made at Beerdersee and at Morland Seumwitz of material of the highest quality sufficient for consumption during a century, and from thence, at the present day, the royal manufactory derives its most valuable material" (*Major Byng Hall*).

In 1787, Frederick William II. appointed a commission, under the direction of the Minister Von Stemitz and Count Reden, and great improvements in the management were carried out (*Ibid.*).

About 1872, the Berlin Royal Porcelain Manufactory was working seven kilns, and employing three hundred workmen; the annual produce amounted on an average to half a million finished articles, value 150,000 Prussian dollars. The superintendence was entrusted to Herr Kolbe (who succeeded Herr Frick in the direction), under whom were Dr. Elsner as chemist, Herr Mantel as master modeller, and Herr Looschen as head painter.

The porcelain manufactories of Berlin and Charlottenburg were both under the direction of Herr Kolbe, Counsellor of State, and employed sixteen furnaces and about five hundred workmen.



The mark of Wegeli from 1751 to 1761, two middle strokes of the W being longer than the other ones and crossing each other.

Two examples with this mark are given.

Fig. 222. Group in plain white; a seated lady playing a mandoline, and gentleman beside her, beneath a tree. Mark, W in blue. Height, 9 inches.

Fig. 223. Group; a pair of lovers embracing. Mark, W in blue. Height, 6¾ inches.

Both in the Franks Collection.

In 1761, when the factory became a royal establishment, the sceptre was used; on painted and gilt porcelain it was marked in brown, and on white china in blue. The letters K. P. M. are sometimes placed below it.

A special mark, in blue, first used about 1830 on small richly decorated pieces. The letters represent Königliche Porzellan, or Preussiche, Manufactur.

Fig. 224 shows a milk-pot, cup, and saucer, with a blue and gold scale pattern and cupids painted in red.

Fig. 224.—Milk-pot, Cup, and Saucer.

Höchst. A town situated on the Main, and Nassau; belonged to the Electors of Mainz. A ma was founded in 1746 by J. C. Göltz and J. F. Cl merchants of Frankfort, assisted by A. von Löwe they were unsuccessful, and called in Ringler, of V had escaped from the manufactory. During the of Johann Friedrich Karl, Archbishop of Mainz lain ranked among the first in Europe. Ab celebrated modeller Melchior was engaged, a elegant statuettes and designs for vases,

duced. Melchior left the manufactory about 1785, and his successor, Ries, was not so skilful, and all his figures having disproportionate heads, the so-called "thick-head" period commenced. Christian Gottlieb Kuntze is another celebrated enamel painter of this *fabrique*. On the invasion of the French under General Custine in 1794, all the materials were sold by auction.

Fig. 225.
LAMP STAND.

The mark is a wheel—the arms of the Archbishop of Mainz—sometimes surmounted by a crown; it is in gold, red, or blue, according to the quality. Sometimes the wheel is used without the crown.

Fig. 227.
SUCRIER.

Fig. 226.—TRAY AND SUCRIER.

Examples.

225. Lamp stand, lake *camaïeu*, landscape, &c.
226. Tray and sucrier, painted with birds, harle-
ers.
7. Sucrier, painted with conversation subjects.

THAL. The manufactory of porcelain at Franken-
a, was established in 1754, by Paul Hannong,
scovered the secret of hard porcelain, offered
manufactory at Sèvres, but the authorities

not agreeing as to the price, the offer was declined, and they commenced persecuting him—for in that year a decree forbade the making of translucent ware in France except at Sèvres—and Hannong was compelled to go to Frankenthal, leaving his fayence manufactory at Strassburg in charge of his sons. In 1761 it was purchased by the Elector Carl Theodore, and it attained great celebrity, which it maintained until he became Elector of Bavaria, in 1798. It then declined, and all the stock and utensils were sold in 1800 and removed to Greinstadt. The following chronogram denotes the year 1775:—

VarIantIbVs · fLosCVLIs · DIVersI · CoLorés · fabrICÆ · sVb · reVIVIsCentIs · soLIs · hVIVs · raDIIs · eXVLtantIs. In · frankenthaL · ✳

It occurs on a porcelain plate, having in the centre the initials of Carl Theodore, interlaced and crowned, within a gold star of flaming rays; radiating from this are thirty divisions, and on the border thirty more, all numbered and painted with small bouquets, *en camaïeu*, of all the various shades of colour employed in the manufactory. On the back is the usual monogram, in blue, and "*N.* 2" impressed. In the Franks Collection, see Fig. 228.

Fig. 228.—Plate.

Fig. 229 is a déjeuner service, painted with fête champêtre scenes, &c.

The early mark under Hannong was a lion rampant, the crest of the Palatinate, from 1755 to 1761; marked in blue. This monogram, the mark of Joseph Adam Hannong, is often found with the lion.

In the second period, when it became a Government establishment, the initials of Carl Theodore were placed under the crown. A specimen in the Victoria and Albert Museum—a vase and cover, painted with a mythological subject—has this and the preceding mark of Hannong both together.

Fig. 229.—A DÉJEUNER SERVICE.

NEUDECK, on the Au, and NYMPHENBURG. This factory was established in 1747, by a potter named Niedermayer. Graf von Hainshausen became patron in 1754, and in 1756 he sent for Ringler, who organised the establishment, and it was then placed under the protection of the Elector Maximilian Joseph. On the death of his successor, Carl Theodore, in 1758, the Frankenthal manufactory was abandoned, and transferred to Nymphenburg, which is still a royal establishment, and well supported. The pieces are manufactured in white at Nymphenburg, but chiefly decorated at Munich and elsewhere; that is the reason, why on the same piece the Nymphen-

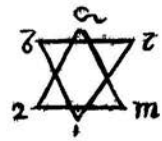
Fig. 230.
TEA CADDY.

burg mark is frequently found impressed, with the mark of some other factory painted in colour.

The following marks were used at this factory:—The arms of Bavaria impressed, without colour, on hard paste,

the shield being frequently of a squarer form than here given.

This is an early mark, painted in blue, consisting of two interlaced



triangles, with mystic characters at each angle, which vary on different

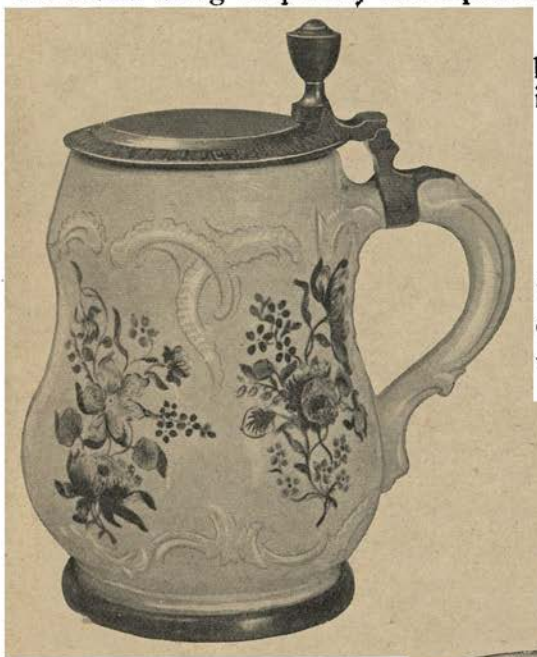


Fig. 231.—Tankard.

Fig. 232.—Cup and Saucer.

specimens; it is probably Masonic.

Fig. 230. A caddy painted with cattle, marked with the double triangle.

Fig. 231. Tankard, moulded in relief, and painted with flowers; marks, the coat of Bavaria, 1765, in gold, two leaves, and I. A. H. in green; height, 7¼ inches.

Fig. 232. Cup and saucer, painted in colours, with a eagle surmounted by a crown; marks, the coat of Bava and A incised; diameter, 3¼ inches and 5¼ inches.

The two latter examples are in the Franks Collecti

ANSPACH, a town which belonged to the Margraves of Anspach and is now in Bavaria. There was a factory here about 1760. The mark of an eagle with wings displayed is in blue.

Fig. 233.—CUP AND SAUCER.

Fig. 233.—Cup and saucer, painted with figures in colour; signed "Schelk, pinx."; mark A in blue; diameters, 3 inches, and $5\frac{1}{4}$ inches; are in the Franks Collection.

BAYREUTH was under the same rulers as Anspach, and is now also in Bavaria. There was a manufactory here in the eighteenth century, but little appears to be known respecting it.

Fig. 234.—CUP.

Fig. 234 is a tall cup, painted in colours; inside gilt; mark, "Metzsch 1748 Bayr"; diameter, $2\frac{3}{4}$ inches; in the Franks Collection.

Fig. 235. SUCRIER.

Fig. 235 is a sucrier and cover, painted with flowers.

KELSTERBACH, in Hesse Darmstadt. A manufactory for ry was founded here about 1758, where later on porcelain so made. It only lasted about sixteen years.

Fig. 236 is a figure of a harlequin, painted in colours; mark, H. D. under a crown, in blue; height, 6¾ inches; in the Franks Collection.

Fig. 236.—HARLEQUIN.

In the middle of the eighteenth century a number of small porcelain factories sprang up in THURINGIA. It is said that they owe their origin to a chemist named Macheleid, who discovered by accident a deposit of kaolin, and obtained permission from the Prince of Schwarzburg to establish a factory at Sitzenroda, which in 1762 was removed to Volkstedt.

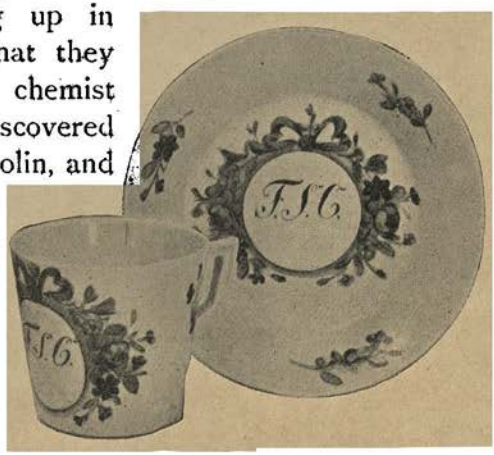


Fig. 237.—CUP AND SAUCER.

Fig. 237 is a Thuringian cup and saucer, with circular medallions in floral frames enclosing F. S. C.; mark, T in blue; diameters, 2¾ inches and 5¾ inches; in the Franks Collection.

CLOSTER, or KLOSTER, VEILSDORF, or VOLKSTEDT. The porcelain manufactory of Sitzenroda was transferred to Volkstedt, in Thuringia, in 1762, where it was farmed by a merchant named Nonne, of Erfurt, who greatly enlarged and improved the works. About the year 1770 it was carried on by Greiner. The mark is C. V. or G. V., sometimes with a shield of arms, which may be the initial letters of Greiner, Volkstedt. In 1795 more than 120 work-

Fig. 238.—TEAPOT.

men were employed. The letters C and V are sometimes interlaced.

Fig. 238. A teapot, painted with flowers; formerly in Mr. Reynolds' collection.

Fig. 239.—TRAY.

Fig. 239. Tray, moulded in rococo style, and painted with flowers; mark, shield of Saxe-Meiningen between C. V.; length, 12½ inches; in the Franks Collection.

RUDOLSTADT. The factory at Volkstedt was afterwards removed to Rudolstadt, near Jena. Gotthelf Greiner had the direction of several of the other Thuringian manufactories; he died in 1797. This establishment still exists, but only common blue and white ware is now made there. The

Fig. 240.—MILK-POT AND CUP AND SAUCER.

mark R, standing for the name of the place, is in blue. The hay-fork is part of the arms of Schwarzburg (a hay-fork and curry-comb) and is on the milk-pot shown in Fig. 240; the cup and saucer are marked R.

The letters T. R. under a crown were used from 1806 to 1818; W. R., under a crown, from 1818. The mark of a stag's horn, from the arms of Würtemberg, was used at a later period.

FULDA, in Hesse. A factory was established here about 1763 by Arnandus, Prince-Bishop of Fulda, for the manufacture of porcelain. The mark (in blue) signifies Fürstlich Fuldaisch (belonging to the Prince of Fulda). Sometimes a cross was used on groups and figures. The best artists were employed, and many grand vases, figures, and services of a fine white paste and handsomely decorated were produced.

Examples.

Fig. 241. Cup and saucer, painted with birds.
Fig. 242. Teapot, painted with urns and insects.

Fig. 243. Coffee-pot, with sea view and figures.
Fig. 244. Pair of figures of peasants, marked with a cross.

Fig. 241.—Cup and Saucer. Fig. 242.—Teapot. Fig. 243.—Coffee-pot.

Fürstenberg. This manufactory was established at Fürstenberg, in Brunswick, in 1750, by the help of Bengraf, who came from Höchst; he died the same year, and Baron von Lang, a distinguished chemist, undertook the direction of the works, under the patronage of Carl, Duke of Brunswick. The manufactory was carried on by the Government up to the middle of last century.

Fig. 245.—Bust.

In 1807 the Sèvres Museum obtained from the manufactory a plate, painted with classical subjects by Brüning, a coffee cup, decorated in gold, by Heinze, and other specimens. Herr Stunkel, director of the *fabrique* in 1840, also presented other pieces. The mark is an F., of various forms, pencilled in blue.

Fig. 245. Bust of Augusta, Duchess of Brunswick, grand-daughter of King George II., in white biscuit; mark, F in blue, a running horse, and W; height, 20½ inches.

Fig. 244.—A Pair of Figures.

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Fig. 246. Pair of oval medallions in white biscuit; portraits of O. D. Beckmann and A. L. Schlötzer; marks, a running horse and F; length, $2\frac{7}{8}$ inches.

All in the Franks Collection.

Fig. 246.—MEDALLIONS.

LUDWIGSBURG, in Würtemberg. This manufactory was established by J. J. Ringler in 1758, under the patronage of

Fig. 247.—COFFEE-POT.

Fig. 248.—CHOCOLATE POT.

Carl Eugene, the reigning duke. It was celebrated for the excellence of its productions and the fine paintings on its vases and services, as well as for its excellent groups. The

mark is the double C, for the name of Duke Carl, ensigned with a high German ducal crown, surmounted by a cross. The mark of two C's with a count's coronet, which is frequently attributed to this town, belongs to Niderviller. This factory ceased in 1824.

Fig. 247. Coffee-pot and cover, painted with landscape

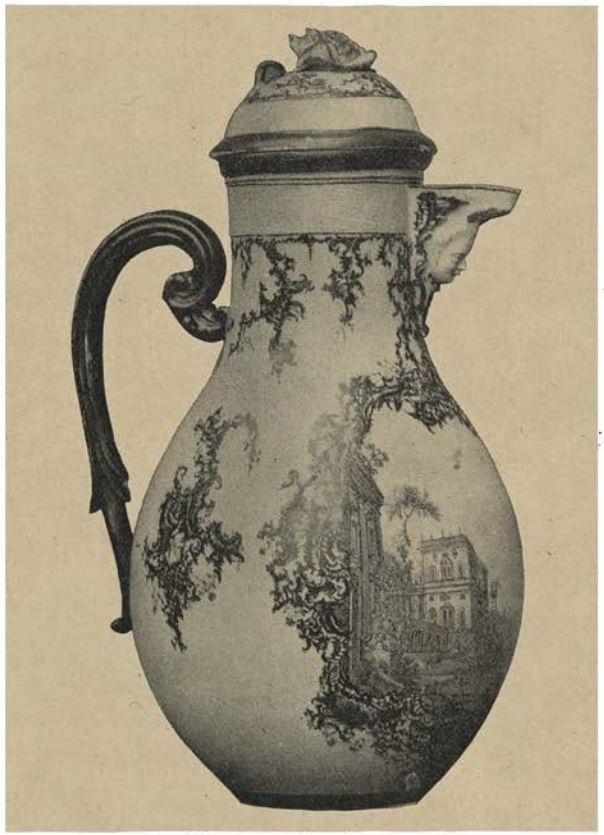


Fig. 249.—COFFEE-POT.

and flowers; mark, double C under a crown, in blue; height, 8¼ inches.

Fig. 248. Chocolate pot and cover, painted with figures of Hope and Music in panels; mark, double C under a crown, in blue; height, 5¼ inches.

Both the specimens are in the Franks Collection.

Fig. 249. Coffee-pot, painted in lake *camaïeu*, with a

landscape and buildings after Claude, gilt, arabesque and scroll border. It is in the Victoria and Albert Museum.

REGENSBURG, or RATISBON. This factory was established about 1760. The mark consisted of the first and last letters of the former name.

Fig. 250 is a cup and saucer with landscapes in sepia.

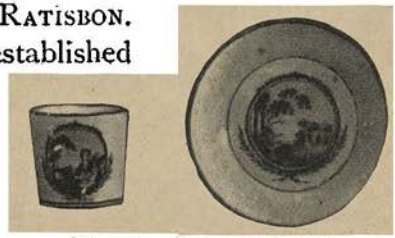


Fig. 250.—CUP AND SAUCER.

GROSSBREITENBACH. A factory was established here about 1770 by Greiner. The demand for his porcelain was so great, that not being able to enlarge his works at Limbach, he purchased this as well as Veilsdorf and Volkstedt.

This mark is frequently imperfectly formed, and hardly to be recognised as a trefoil leaf.

Fig. 251.
CUP AND SAUCER.

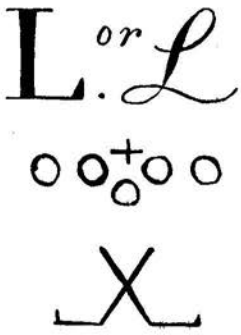
Fig. 251 is a cup and saucer painted with flowers.

Fig. 252.—MILK-POT.

Fig. 252. Milk-pot, in grey blue ware in imitation of Wedgwood, with classical group in white relief, bearing a wreath with the cypher F. G. C. under a crown; marks, "Breitenbach et Limbach," and "Gruber"; height, 4 inches; in the Franks Collection.

LIMBACH, Saxe-Meiningen. This manufactory was also under the direction of Gotthelf Greiner. It was established

about 1762. The marks are said to be a single or a double L; but there appears to be some confusion in the appropriation, for the same letters are also assigned to Ilmenau and Grossbreitenbach.



Another mark, attributed to Limbach, as well as two L's crossed.

Fig. 253. A cup and saucer with sepia landscapes.

Fig. 254 is a sucrier and cover, with leaf-shaped stand, painted with flowers; mark, two letters L crossed; diameters, $4\frac{7}{8}$ and $8\frac{1}{4}$ inches; in the Franks Collection.

Fig. 253. Cup and Saucer.

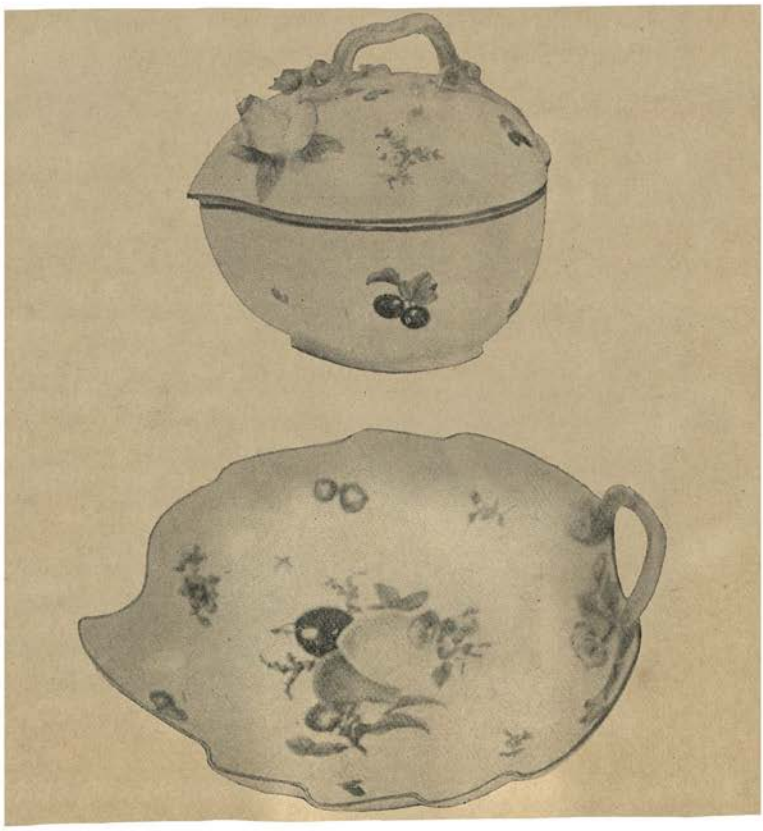


Fig. 254.—Sucrier, Cover, and Stand.

GERA. A manufactory was founded here about 1780. The usual mark is G as in the margin.

Fig. 255 is a cup and saucer, with black profile portrait.

Fig. 256. Sugar basin and cover, painted with festoons of pink flowers; mark, G in blue; height, 6¼ inches.

Fig. 257. Cup, cover, and saucer, grained in imitation of oak, with medallions painted with views, "Schloss aus dem Kohlenhofe" on cup, and "Lauchstaedt vor dem Brunnen" on saucer; signed, "Rühlig Fec"; mark, G in blue; diameters, 3 and 5¼ inches.

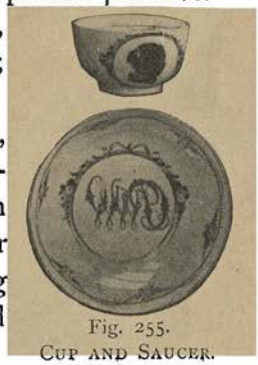


Fig. 255.
CUP AND SAUCER.

Both the latter examples are in the Franks Collection.

Fig. 256.—SUGAR BASIN.

Fig. 257.—CUP, COVER, AND SAUCER.

BADEN-BADEN. A porcelain manufactory was established in 1753 by the widow Sperl and workmen from Höchst, with the patronage of the reigning Margrave, under Pfälzer. It ceased in 1778 The mark is an axe, or the blade of an axe, in gold.

GOTHA. Founded in 1780 by Rothenberg, and afterwards (1802) conducted by Henneberg. The mark G, for the name of the town, is of this form.

Fig. 258 is a cup and saucer, painted with a view of the town.

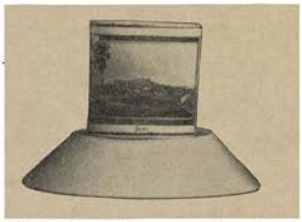


Fig. 258.—CUP AND SAUCER.

Fig. 259.—BACCHUS.

Fig. 259. Figure of Bacchus, in white biscuit; height, 11 inches; in the Franks Collection.

RAUENSTEIN, in Saxe-Meiningen. A factory for hard paste was established here in 1760. R—n This mark, in blue, is on a cup and saucer, painted with flowers.

Fig. 260.—CUP AND SAUCER.

Fig. 260 is a cup and saucer, painted with flowers; mark, R—n; diameters, 3 and 5 inches; in the Franks Collection.

WALLENDORF, in Saxe-Coburg. There was also a factory for hard paste established by Greiner and Haman here in 1762. This mark is given by Marryat,

but there are so many W's that it is difficult to identify their localities with any degree of certainty.

Fig. 261.—TEAPOT.

Fig. 261 is a teapot painted with blue sprigs.

Fig. 262.—VASE.

Fig. 262. Vase and cover, painted in dark blue, and with leaves in relief; mark, W, in blue; height, 10 inches; in the Franks Collection.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

AUSTRIA

VIENNA

THIS manufactory (*hard paste*) was founded about 1717. There are several traditions as to its origin: one is that a musician named La France, and a billiard-marker, named Dupuis, brought with them to Vienna, in October 1717, a certain Cristofle Conrad Hünger, who had been employed at Meissen as an enamel painter and gilder, and that in the following year they were joined by a man named Stolzel of Meissen, who was possessed of the secret, and became director. It was a private enterprise set on foot by Claude du Pasquier, who obtained from the Emperor Charles VII. a privilege for twenty-five years. Major Byng Hall (*Adventures of a Bric-à-Brac Hunter*) says that it was established by Claude Innocenz de Blaquier, who engaged one Stenzel or Stolzel to co-operate with him. With this object in view De Blaquier proceeded secretly to Meissen, where he contrived to scrape acquaintance with the arcanist in a coffee-house. He engaged with Stenzel in a game of billiards, taking care to lose, and thus he secured his object. Stenzel after some slight hesitation, accepted an offer of a thousand dollars to be paid yearly, and a carriage at his disposal, and proceeded forthwith to Vienna. De Blaquier obtained a patent for twenty-five years, granted by Charles VI., and signed by his Imperial Majesty at Luxemburg, 27th May 1718. In this patent it was distinctly notified that the factory was to receive no pecuniary aid from Government; but an exclusive privilege was granted for the sale of porcelain, wholesale and retail, throughout the whole empire.

The patent further stipulated that the ware should consist

Fig. 263.—CABARET.

In the Franks Collection.

To face page 236.

of the best material, and should display the most elegant and well-selected forms and colours, to which end neither labour nor expense was to be spared in the endeavour to produce original patterns. This done, Blaquier entered into partnership with Heinrich Zerden, a merchant named Martin Peter, and an artist named Howard Hünger. De Blaquier had many difficulties to contend with, and the productions not being equal to the Chinese, and inferior even to those of Meissen, both as regards beauty and material, taste and decoration, and the sale being consequently moderate, he was compelled to produce coarser articles;

Fig. 264.—Flower Holder.

added to which De Blaquier was not possessed of the secret, and the arcanist Stenzel not having been paid regularly according to his contract, returned to Meissen, after having maliciously destroyed many of the models. The works were, therefore, suspended at the end of the second year in consequence of the want of knowledge of the secret and material. But De Blaquier, being a man of energy and determination, endeavoured by numerous experiments to discover the porcelain mixture, and his efforts were finally crowned with success.

"The factory was at first established in a small house belonging to Count Kufstein, and he worked with only ten

assistants and one kiln. But in the year 1721 it was removed to a house belonging to Count Breuner. Here the workmen were increased to twenty hands, and more kilns were erected. Nevertheless, the factory was not successful, and after twenty-five years' labour De Blaquier decided in 1744 to offer it to the Government. The establishment was then in good working condition, and the workmen for the most part very efficient, and he proposed to take on himself the direction and management."

Fig. 265.—MILK-POT.

"The young Empress Maria Theresa resolved to support the factory, which promised to give occupation and profit to her subjects, honour and gain to the State. She, therefore, commanded that it should be taken by State contract from its owner, that its debt of 45,449 florins should be paid off, and De Blaquier receive the direction with a salary of 1500 florins a year. Modelling of groups and figures appears to have commenced when the factory became the property of the Government in 1747. Niedermayer was the master modeller. Count Philip Kinsky and Count Rodolph Cholert took great interest in the development of the factory, and in 1760, under Government control, it advanced rapidly to that perfection of art it subsequently maintained."

Major Byng Hall states that in 1750 the workmen only numbered 40; eleven years later that number had increased to 140; in 1770 to 200, and in 1780 to 320. From 1747 to 1790 was the best period for figures and groups, while from 1780 to 1820 painting on china became celebrated, the subjects being taken from Watteau, Lancret, Boucher,

Fig. 266.—PLATE.

Victoria and Albert Museum.

To face page 238.

Angelica Kauffmann, and others, as well as allegorical subjects.

In 1785 the most important improvements were made under the Baron de Lorgenthal or Sorgenthal; artists of the highest talents were employed, a first-rate chemist named Leithner was engaged to prepare the colours and gilding, the *chefs-d'œuvre* of the early masters were copied, while the gilding was brought to a perfection which has never been surpassed.

After the death of the Baron in 1805, M. Niedermayer became Director. The manufacture continued in its flourishing condition until about 1815. Leithner used the finest gold, which brought the gilding to the utmost perfection; moreover, he discovered a rich cobalt blue, and a red-brown colour, which no other factory could imitate. From the year 1784 to the date of its extinction, it was the custom to mark every piece with the number of the year, which circumstance may be of great service to the connoisseur who seeks early specimens of Vienna porcelain. It is stamped without colour underneath the piece—or rather indented, the first numeral being omitted; thus the number 792 stands for 1792; 802 for 1802; and so on.

Fig. 267.
CUP AND SAUCER.

From 1827, under the direction of Scholtz, who followed Niedermayer, the manufactory was on the decline, and what with economy, indifferent workmen, and bad artists copying from French models, its doom was sealed. The splendid and expensive gilding, the exquisite painting, &c., gave place to cheaper and less refined productions, and it dwindled down to a second-rate factory, and became a burden to the State.

The imperial manufactory at Vienna was in consequence of the great annual expense discontinued in 1864, and all the implements and utensils were sold, the house being now used for other purposes. Some of the principal workmen, however, long continued to decorate porcelain as a means of subsistence. The books on art belonging to the factory, and all the drawings of its most successful period, together

with many of the models, the library, and the keramic collection, were given to the Imperial Museum in Vienna, to be retained as a lasting memorial of its celebrity.

The mark used from 1744 was a shield of the arms of Austria, painted in blue, occasionally impressed.

The following are examples of Vienna porcelain.

Fig. 263. Cabaret, consisting of an oval tray, chocolate pot, milk-pot, sucrier, and cup and saucer; each with a medallion with bust, supported by cupids; painted in *camaïeu* on purple ground, and gilt; mark, shield crowned; length of tray, 12 inches.

Fig. 268.—Cup and Saucer.

Fig. 264. Flower Holder, with five radiating tubes, painted with shield of arms, in blue and lilac; mark, "Vienne 12 Julij 1771"; height, 9¾ inches.

Fig. 265. Milk-pot and cover, painted in colours and gilt, with busts of ladies, entitled "L'Hérisson," and "Fantaisie Moderne"; mark, the shield in blue; height, 6 inches.

The above are in the Franks Collection.

Fig. 266. Plate, painted in colours, with two nymphs in a landscape playing with the infant Bacchus; mark, the Austrian shield of arms, in blue; the painting attributed to Fürstler; in the Victoria and Albert Museum.

Fig. 267. Cup and saucer with decoration in pink.

Fig. 268. Cup and "trembleuse" saucer, of the middle of eighteenth century; in Victoria and Albert Museum.

Fig. 269. Group, Neptune and Amphrite, with a cupid pouring water from an urn; mark, shield with the arms of Austria; late 18th century. In the Victoria and Albert Museum.

Fig. 269.—Neptune and Amphrite.
Victoria and Albert Museum.

To face page 240.

SCHLAGGENWALD, in Bohemia. This manufactory was established in the year 1810. George Lippert was the owner in 1842, and much improved the industry. Some pieces are marked "Lippert & Haas."

Fig. 270.
CUP AND SAUCER.

Fig. 270 is a cup and saucer painted with costume figures.

Fig. 271. Cup and saucer, painted in colours, with medallions containing figures of Justice; mark, S; diameter, $2\frac{1}{2}$, and 5 inches; in the Franks Collection.

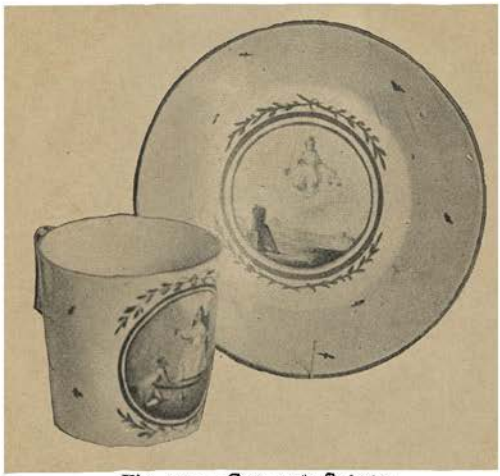


Fig. 271.—CUP AND SAUCER.

HEREND, in Hungary. There was a manufactory of porcelain here towards the end of the eighteenth century, but we are not informed of its origin. Mr. Chaffers had in his possession a porcelain cafetière, or set of four covered pieces, viz., coffee and milk pots, and two sugar vases, fitting into a stand, which had as many holes to receive them; it was painted with large red carnations, gold edges, and marked as in the margin in incuse letters; its date was about 1800. Sometimes the word HEREND was impressed and the arms painted.

HEREND.
Herend.

Fig. 272 is a plate, painted in imitation of Sèvres, with

six circular medallions; marks, HEREND and arms of Hungary; diameter, $7\frac{3}{4}$ inches; in the Franks Collection.

Fig. 273. Cabaret or breakfast service, white, with compartments in green, painted in oriental style, with flowers, &c.; late eighteenth century; in the Victoria and Albert Museum.

A porcelain manufactory, carried on by Morice Fischer, used the shield of arms of Austria as a mark. It was established in 1839.

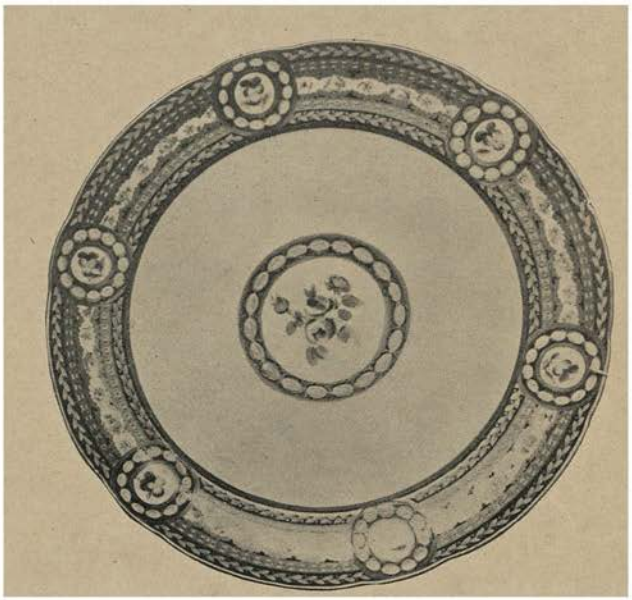


Fig. 272.—PLATE.

Fig. 273.—Cabaret.

Victoria and Albert Museum.

SWITZERLAND

NYON, on the lake of Geneva. A manufactory was in full work here towards the end of the eighteenth century. It is said to have been established by a French flower painter named Maubrée, and several Genevese artists painted on the porcelain, occasionally marking it with a

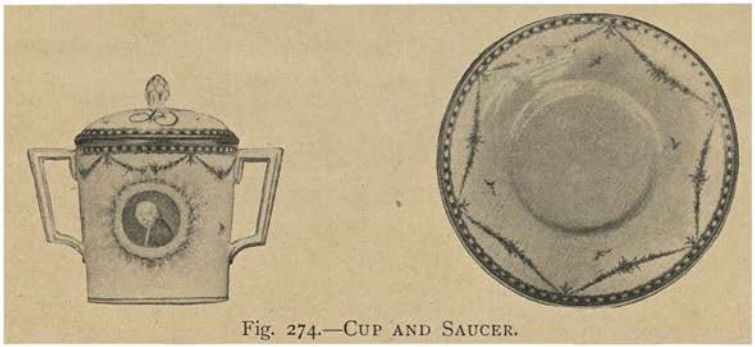
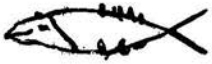


Fig. 274.—Cup and Saucer.

"G" or "Geneva" in full; sometimes with and sometimes without the fish. There never was a manufactory of china at Geneva itself.

Fig. 274 is a cup with two handles, cover, and



saucer, a portrait in the centre.

Fig. 275. A cup and saucer, painted with trophies, doves, and garlands; mark, fish in blue; in the Franks Collection.

Fig. 275.—Cup and Saucer.

ZÜRICH. A factory was established here in 1763 by a few Zürich gentlemen, with the aid of a workman, named Spengler, from Höchst. Another German, Sonnenschein, a sculptor, was employed to model figures and groups. The factory was not a financial success. In 1793 the works were sold to a potter named Nehracher, and on his death in 1800 the works ceased. The mark is in blue.

Fig. 276.
CUP AND SAUCER.

Sir H. Angst, K. C. M. G., H. B. M. Consul-General at Zürich, has a fine collection of this porcelain.

Fig. 276. A cup and saucer, painted with fruit.

Fig. 277.—A GROUP.

Fig. 277. A group of a soldier trampling on a Turk and unveiling a lady, martial and love trophies on the ground.

HOLLAND

WEESP. The first manufactory for porcelain in Holland was at Weesp, near Amsterdam. It was established in 1764 by the Count Gronsfeldt-Diepenbroick, who had by some means obtained the secret of the composition of hard paste. Having bought the materials of the old fayence works of Overtoom, he proceeded to make porcelain, and produced some fine white and transparent specimens. After existing seven years, the factory was closed in 1771, and the materials were publicly sold. Notwithstanding the unsuccessful result from a commercial point of view, it was reopened by a Protestant minister, the Rev. De Moll, of Oude Loosdrecht, associated with some capitalists of Amsterdam, but the next year it was removed to Loosdrecht. The decorations are very much of the Saxon character. The marks are a W, and two crossed lines, or swords, with dots, in blue. The latter has been assigned to Arnstadt, but is now authenticated as belonging to this manufactory.

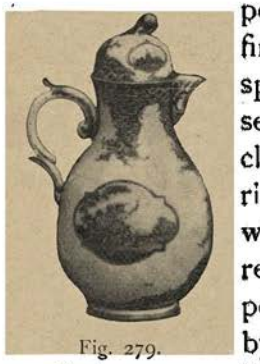


Fig. 279. COFFEE-POT.

Fig. 278.—EWER.

Fig. 278 is a large ewer painted with a basket of flowers; marked W.

Fig. 279. A coffee-pot with figures after Teniers. Mark, a cross and dots.

OUDE LOOSDRECHT, situated between Utrecht and Amsterdam, was the next town, where porcelain was success-

fully made. It sprang from the ashes of Weesp, and in 1772 became a proprietary, with the Rev. De Moll at its head; after his death, in 1782, the concern passed into the hands of his partners, J. Rendorp, A. Dedel, C. Van der Hoop, Gysbz, and J. Hope, and was by them removed, in

Fig. 280.—VASE.

1784, to Oude Amstel. The ware is of fine quality, decorated in the Saxon style; specimens are frequently met with, having gilt borders and a light blue flower between green leaves. The letters M. o. L. stand for "*Manufactur oude Loosdrecht*," marked in blue or impressed on the ware; the best pieces have a star also. By a singular coincidence it happened that the establishment was under the direction of the Rev. De Moll.

Sometimes the letter M is divided from the two last letters by two dots, which may mean "*Moll: oude Loosdrecht.*"

Fig. 280. A vase, perforated and painted with birds; in the Victoria and Albert Museum.

Fig. 281. Oval panel from a dish; painted with an encampment of artillery; signed, "N. Wicart Fecit"; mark, M:o L. in blue; width, 12¾ inches; in the Franks Collection.

Fig. 281.—PANEL.

AMSTERDAM. M. Jacquemart assigns this mark to Amsterdam, being the ancient crest of the united provinces—the Batavian lion, traced in blue—and quotes a specimen in the Museum of Sèvres.

Fig. 282. A pair of elegant bottles, painted in lake *camaïeu* with birds and trees, the mark in blue.

Fig. 282.
A PAIR OF BOTTLES.

OUDE AMSTEL. In the year 1782, on the death of the Rev. De Moll, the manufactory of Loosdrecht was removed to Oude Amstel (Old Amstel), near Amsterdam, and carried on with redoubled zeal by the same Company, directed by a German named Däuber, about 1784. It flourished under his direction for a few years, and produced a fine

description of porcelain, but it was not encouraged in Holland, and gradually declined, in consequence of the large importations from England which inundated the country. It was again offered for sale in 1789, and came into the

Fig. 283.—Teapot and Sucrier.

Fig. 284.—Sucrier.

hands of J. Rendorp, C. Van der Hoop, and Gysbz, still remaining under Däuber's direction, but it was entirely demolished at the close of the eighteenth century. Sometimes the initials of the director, A. D., are found on specimens.

Amstel.

Fig. 283. A teapot and sucrier with views in Holland.

Fig. 284. A sucrier painted with birds.

The Hague. About the year 1775, a porcelain manufactory for both hard and soft paste was opened at The Hague, under the

Fig. 286.—Plate.

Fig. 285.—Milk Jug.

direction of a German named Leichner or Lynker; it was first situated in the *Bierkade*, and later in *Niewe Molstraat*. The

fabrique was not very important, there being only one furnace, employing from fifty to sixty workmen and painters. The works ceased in 1785 or 1786. The mark is a stork a symbol of the town, in grey or gold.

Fig. 285. A milk jug painted with flowers.

Fig. 286. Plate, of soft paste, with moulded edge, and painted with duck and hen in centre; mark, stork in blue; diameter, 9½ inches; in the Franks Collection.

BELGIUM AND LUXEMBURG

BELGIUM

TOURNAI. The factory here was established in 1750 by Peterinck. In 1752 one hundred workmen were employed, and by 1762 they had increased to as many as two hundred. For some time previous to 1815 the works were carried on by M. Maximilien de Bettignies, who, in consequence of the annexation of Tournai to Belgium, ceded it in that year to his brother Henri, and established another factory at St. Amand-les-Eaux. Soft paste, which has been discontinued for many years in every other *fabrique* in France, is still made at both places, and they consequently produce the closest imitations of old Sèvres *pâte tendre*.

Fig. 287.
CUP AND SAUCER.

This mark is in gold on a cup and saucer, painted with animals and birds, illustrating La Fontaine's Fables; see Fig. 287.

This mark was used after 1755; in gold for the best quality, in blue or red for inferior specimens.

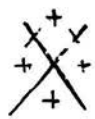


Fig. 288 is a basin in lake *camaïeu*, with landscapes and figures.

Fig. 289. Plate, painted in blue, with clasped hands, and a flaming heart pierced with arrows; mark, crossed swords and three crosses; diameter, 9½ inches.

Fig. 290. Salt-cellar, in form of a trefoil, with handle, painted with birds;

Fig. 288.—BASIN.

mark, crossed swords and four crosses, in gold; height, $4\frac{3}{8}$ inches.

Both examples are in the Franks Collection.

Fig. 289.—PLATE.

Fig. 290.—SALT CELLAR.

BRUSSELS. There was a manufactory of hard paste porcelain here towards the end of the eighteenth century. This mark is on a teapot, with a band of roses in the centre and two belts of silver, with gold borders; on the cup and saucer of the same service is the name "*L. Cretté*," painted in red; formerly in Mr. Reynolds' collection.

Fig. 291. MILK JUG.

This name is on a service, some pieces of which have only the name "*L. Cretté.*" Portions of another service, with the name and address, were in the collection of the Rev. T. Staniforth (see Fig. 291, a milk jug).

Fig. 292.—TEAPOT.

Fig. 292 is a teapot, painted with roses, &c., and having gilt borders.

LUXEMBURG

A factory for hard paste porcelain was established at Sept Fontaines about 1806, by the brothers Boch. Both pottery and porcelain were made here, including plates, vases, figures, &c.

B ×
L C.
B . L

A mark on a specimen in the Sèvres Museum which has been attributed by M. Riocreux to this manufactory.

Fig. 293. Four figures representing the seasons, marked B. L.

Fig. 293.—Four Figures. "The Seasons."

To face page 254.

RUSSIA

AT St. Petersburg, an Imperial china manufactory was established in 1744, by the Empress Elizabeth Petrowna, with workmen from Meissen. Catherine II. patronised the works, and in 1765 enlarged them considerably, under the direction of the minister, J. A. Olsoufieff, since which this *fabrique* has held a distinguished place among European manufactories; an artist named Swebach superintended the decorations, and in 1825 two workmen were sent from Sèvres to assist in the manufactory. The paste is hard and of a blueish cast, finely glazed. It always betrays its Dresden origin, and the imitations of the china of Saxony are wonderfully useful in making up portions of sets which have been broken.

Fig. 294.—CUP AND SAUCER.

The mark of the Empress Catherine II. (*Ekaterina*), from 1762 to 1796. Marks of later periods are the initials of the Emperors Paul, Alexander I., Nicholas, and Alexander II., in Russian capitals under crowns.

Fig. 294 is a cup and saucer, with the imperial arms, and the mark of the Emperor Paul.

Fig. 295. A verrière, with views of buildings.

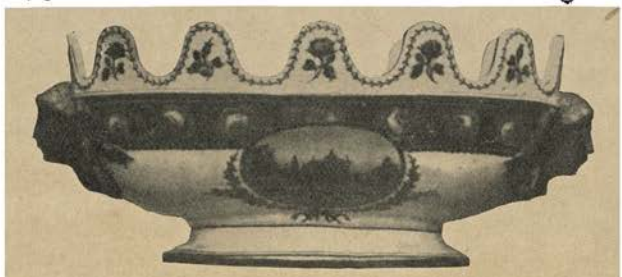


Fig. 295.—VERRIÈRE.

Moscow, 1720. The potter Eggebrecht, who had undertaken a manufactory of delft at Dresden, by direction of Böttcher, had, after that was discontinued, left to go to Moscow, and, being acquainted with some of the processes for making porcelain, commenced manufacturing it at Moscow. The Russians had, in 1717, endeavoured to entice away one of Böttcher's best workmen, named Waldenstein, and were unsuccessful; but, it is said, another workman, a few years after, named Richter, assisted them in their operations. No traces are, however, to be found of their subsequent history.

Fig. 296.—Statuette.

A porcelain manufactory was established at Twer, by an Englishman named Gardner, in 1787, and another by A. Popoff.

Fig. 296. Statuette of a girl holding a basket of fruit; mark, G in blue; height, 8 inches; in the Franks Collection.

Fig. 297 is a cup and saucer, painted with a view of Moscow, bearing Popoff's initials, as in the margin; in the Victoria and Albert Museum.

Korzec, in Volhynia. About 1803, Mérault, a chemist of the Sèvres manufactory, went to direct the *fabrique* at Korzec, taking with him a laboratory assistant named Pétion. After carrying it on for a few years, Mérault abandoned the direction, and returned to France. The mark is an eye within a triangle, in blue, beneath the glaze; it occurs on a *pâte dure* cup and saucer, the cup, painted with a medallion portrait of a lady, *en grisaille*, with richly gilt borders and ornaments, was doubtless executed by one of the Sèvres decorators taken there by Mérault. See Fig. 298.

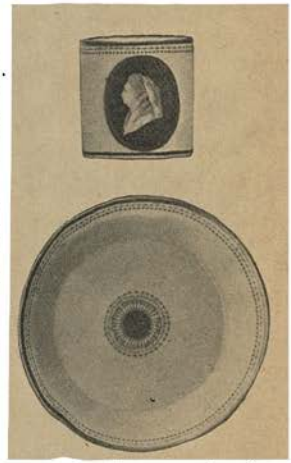


Fig. 298.—Cup and Saucer.

Fig. 297.—Cup and Saucer.

Victoria and Albert Museum.

BARANOWKA, in Volhynia. A small factory existed here at which the porcelain clay found in the neighbourhood was used. Fig. 299 is a milk jug, in the Franks Collection, of hard porcelain, painted with flowers, and marked with the name of the town.

Fig. 299.—MILK JUG.

SWEDEN

MARIEBERG. This manufactory produced porcelain (*soft paste*), as well as fayence, and a great many specimens have recently come under our notice; the marks on some are similar to those on fayence. In quality as well as in decoration the porcelain is like that of Mennecy-Villeroy in France. The industry was established by M. Ehrenreich, under the patronage of Count Scheffer, Councillor of State, in 1750, and altogether ceased about 1780.

Fig. 300.
CUSTARD CUP AND COVER.

This mark is on some porcelain. The M. B. stands for Marieberg, and F. probably for the name of the decorator. Above are the three crowns of Sweden.

The next mark occurs on a porcelain compotier and cover, painted in pink *camaïeu* with roses and china-asters, and with gilt leaf borders, formerly in the possession of Mr. Horace Marryatt; and another is in the Victoria and Albert Museum, presented by M. Christian Hammer of Stockholm.

Fig. 300 is a custard-cup and cover, moulded in gadrooned ribs, and painted with flowers; mark, M. B. combined; height, $3\frac{1}{4}$ inches; in the Franks Collection.

Fig. 301.—Tea Service.

Fig. 302.—Cabaret.

DENMARK

COPENHAGEN. This manufactory was commenced by an apothecary of the name of Müller, in 1772, and Baron Von Lang, from the Fürstenberg manufactory, is said to have been instrumental in forming it; it is at least known that he entered the Danish service about the same time. Among the artists employed in painting porcelain about the time of its first establishment were Gylding, Seipsius, and Ruch. The capital was raised in shares, but the factory not being successful, the Government interfered, and it became a royal establishment in 1775, and has ever since been maintained at considerable loss. The mark is in blue, of three parallel wavy lines, signifying the Sound and the Great and Little Belts.

Fig. 301 is a fine tea service of Copenhagen china—the plateau has a beautifully executed portrait of Raphael, the other pieces are painted with portraits of other celebrated painters. It was formerly in the possession of the Rev. T. Staniforth, of Storrs.

Fig. 302 is a cabaret, with medallions of landscapes.

FRANCE

ST. CLOUD. A factory was established here about 1695 for the production of porcelain, at which time M. Morin was proprietor, and M. Chicanneau director of the works. About 1700 Morin died or retired, and Chicanneau became sole proprietor, but he died shortly after.

In the letters patent of 1702, granted to the heirs of Chicanneau, we find that his widow, Barbe Courdray, and her children, Jean, Jean Baptiste, Pierre, and Geneviève Chicanneau, were interested in the works; that their father had applied himself for many years past to the fabrication of fayence, which he had brought to a high state of perfection, and had made many experiments and attempts to discover the secret of true porcelain, and from the year 1696 had produced some nearly equal to the porcelain of China. His children, to whom he imparted the secret, had since his death successfully continued the fabrication, and they were permitted individually or collectively to manufacture porcelain at St. Cloud, or in any other part or parts of the kingdom, except Rouen and its faubourgs; this privilege was for ten years. In 1712 a renewal took place for ten years, and in the meantime the widow Barbe Courdray had married a M. Trou.

In 1722 letters patent were granted for twenty years more to Jean and Jean Baptiste Chicanneau, Marie Moreau, the widow of Pierre Chicanneau (third son) and Henri and Gabriel Trou, children of Barbe Courdray by her second marriage. About this time serious disagreements occurred between the two families, and they separated, Gabriel and Henri Trou remaining at St. Cloud, patronised by the Duke of Orleans; while Marie Moreau opened another establish-

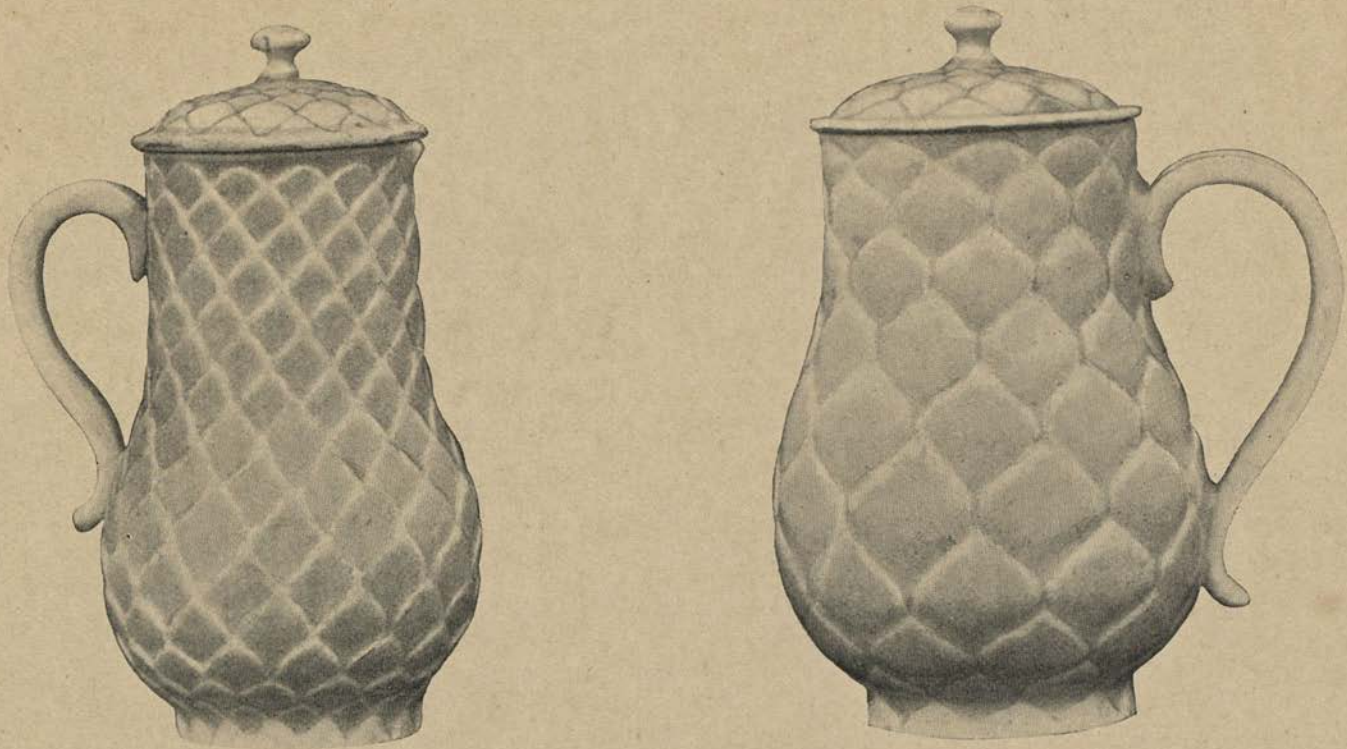


Fig. 303.—Two Jugs.

ment in the Rue de la Ville l'Évêque, Faubourg St. Honoré, directed by Dominique François Chicanneau. In 1742 another *arrêt* granted privileges for twenty years to both these establishments, and Marie Moreau dying in 1743 left Dominique her business.

Fig. 304.—Statuette.

The manufactory at St. Cloud was destroyed by fire (the act of an incendiary) in 1773, and the manufacture ceased, the proprietors not being able to raise sufficient funds to rebuild it.

The earliest mark on the ware was the sun, in compliment to Louis XIV. From 1730 to 1762 the marks were St. C. for St. Cloud, and T for Trou the director, either traced in blue or graved in the ware.

The examples here given are:—Fig. 303, two jugs and covers of quilted china, in the Victoria and Albert Museum; and Fig. 304, a statuette of Astronomy seated, holding the sun; formerly in Lady C. Schreiber's collection.

Rouen. Louis Poterat, Sieur de St. Étienne, of St. Sever, at Rouen, obtained letters patent in 1673, stating that he had discovered processes for fabricating porcelain similar to that of China, and wares resembling those of Delft; but the former was of a very rude character and never arrived at any perfection.

After the establishment at St. Cloud had commenced selling porcelain, the proprietors of the Rouen manufactory appear to have revived their porcelain in the hopes of competing with them, but with no good result.

M. Pottier, of Rouen, had a specimen of what he considered to be Rouen porcelain; and there is another so classed in the Sèvres Museum, but both being unmarked the attribution is very conjectural.

CHANTILLY. This manufactory was founded in 1725 by Ciquaire Cirou, under the patronage of the Prince de Condé, as appears by letters patent dated 1735, who was succeeded by Antheaume and others. The porcelain was highly esteemed, and there was hardly any object which they did not produce, from the lofty vase to the simplest knife handle. The Chantilly pattern was a great favourite for ordinary

Fig. 305.—PAIR OF FIGURES.

services; it was called "Barbeau," and consisted of a small blue flower running over the white paste. The mark is a hunting horn in blue or red, frequently accompanied by a letter, indicating the pattern or initial of the painter. Sometimes the horn is impressed and marked in blue on the same piece.

Fig. 305. A pair of figures; in the collection of Mr. J. H. Fitzhenry.

Fig. 306 is a cup and saucer, painted with Chinese flowers; in the Victoria and Albert Museum.

Fig. 306.—Cup and Saucer.

Victoria and Albert Museum.

Fig. 307. Dish, with hawking party in the centre, and four panels with game; mark, hunting horn and P, in gold; diameter, 12 inches; in the Franks Collection.

Fig. 307.—DISH.

MENNECY-VILLEROY. This important manufactory was established in 1735 by François Barbin, under the patronage of the Duc de Villeroy. The early specimens are similar

Fig. 308.—SUGAR BASIN AND STAND.

to the *porcelaine tendre* of St. Cloud, of a milky translucent appearance.

Barbin was succeeded about 1748 by Messieurs Jacques

and Jullien, and the manufactory continued in a flourishing state until 1773, when on the expiration of the lease it was removed to Bourg-la-Reine. The mark is usually D V impressed, sometimes traced in colour.

DV

Fig. 310—Vase. Fig. 309.—Basket and Cover. Fig. 311.—Vase.

Fig. 308 is a sugar basin and spoon, painted with flowers; in the Victoria and Albert Museum.

Fig. 309, a basket and cover with flowers in relief; in the Countess of Bessborough's collection.

Figs. 310 and 311, a pair of white vases, with flowers in relief.

Fig. 312. Three groups of children playing; in the collection of Mr. J. H. Fitzhenry.

Sceaux Penthièvre, near Paris. This manufactory was established in 1750 by Jacques Chapelle; it was situated

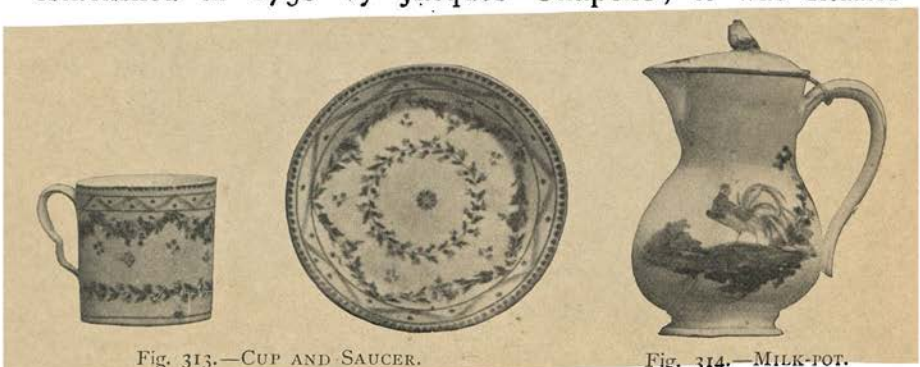


Fig. 313.—Cup and Saucer. Fig. 314.—Milk-pot.

opposite the Petit Châtelet, and was under the patronage of the Duc de Penthièvre. It was carried on by Glot in 1773. These letters are engraved on the soft clay, and are the usual

Fig. 312.—Three Groups.

To face page 272.

porcelain marks. The Prince-Protector died in 1794, but the production of *pâte tendre* ceased before that time. Sometimes the mark of an anchor with the name underneath was used: the Duke being High Admiral of France.

SX

Fig. 313 is a cup and stand, marked with the anchor.

Fig. 314, a milk-pot, painted with poultry, marked S X.

ARRAS. A factory was established here in 1782 by the Demoiselles Deleneur, under the patronage of M. de Calonne, Intendant de Flandre et de l'Artois; it only lasted a few years. The mark is A R, in blue, under the glaze. In 1785 coal was adopted instead of wood for baking the ware.

AR

Fig. 315.—SEAU.

Fig. 315 is a *seau*, painted with flowers, and marked A R; in the Victoria and Albert Museum.

BOULOGNE-SUR-MER. A manufactory of porcelain was

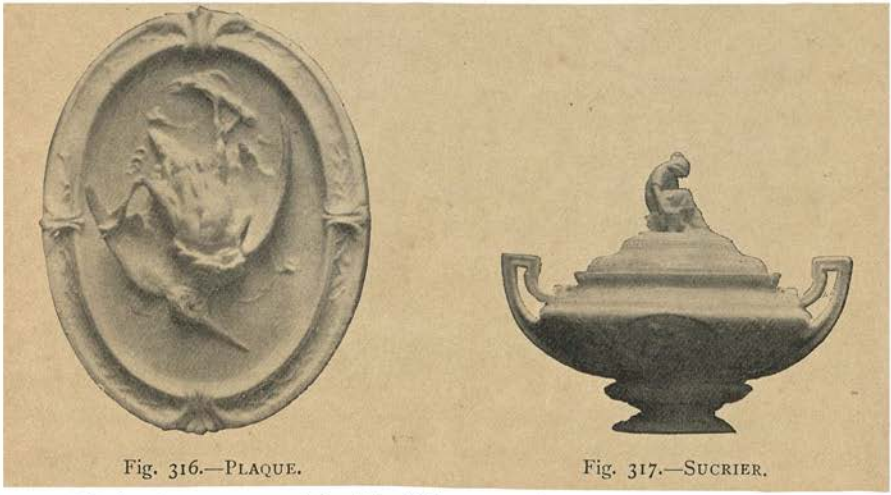


Fig. 316.—PLAQUE.

Fig. 317.—SUCRIER.

established here by M Haffringue, about half a century ago,

with the kaolin of Limoges. The mark is a square tablet with an anchor and letters in the angles.

Figs. 316 and 317 are two specimens in white biscuit, the former a plaque with a dead bird in high relief, one of a pair belonging to the Countess of Bessborough, and the latter a sucrier, part of a tea service with cupids. Both were formerly in Lady C. Schreiber's collection.

ÉTIOLLES (Seine-et-Oise), near Corbeil. A factory was established here in 1768, by Monnier, for soft paste porcelain. The mark deposited by him at Sèvres was that adjoined. The works lasted only a short time.

Fig. 318.—CUP AND SAUCER.

Fig. 318 is a cup and saucer, decorated with festoons of flowers and medallions enclosing a sea view; marks, P on cup and E. Pellevé, 1770, on saucer; diameter, 2½ and 5 inches; in the Franks Collection.

LILLE. This porcelain manufactory was established in 1711 by Barthélemy Dorez, and Pierre Pelissier, his nephew, natives of Lille. The porcelain (*pâte tendre*) of this time was like that of St. Cloud, but in the Delft style, the favourite ornamentation being Chinese designs, but no mark is known. At a later period (in 1784) a

manufactory of hard porcelain was established by Leperre Durot, under the patronage of the Dauphin; it was styled "Manufacture Royale de Monseigneur le Dauphin." The porcelain of Leperre Durot is richly adorned with gold and with carefully painted bouquets of flowers.

In 1790 the manufactory changed hands, and several attempts were made to insure its success, without avail, and about 1800 it altogether ceased. M. Roger succeeded Leperre Durot, and in 1792 he sold his interest in the works to Messieurs Regnault and Graindorge; they were ruined, and the establishment was soon closed. The mark on the hard porcelain of Leperre Durot is a crowned dolphin, the emblem of the royal protection; it is in red, either pencilled or stencilled.

Fig. 319.—Cup and Saucer.

fait par
Lebrun à Lille

Fig. 319. A cup, cover, and saucer, with gold ornaments on white, and landscapes painted in Indian ink; it has the accompanying marks.

Bourg-la-Reine. A factory was started here in 1773 by Messieurs Jacques and Jullien, who removed thither on the expiration of their lease at Mennecy. The manufacture was continued, the mark BR of D. V. being changed to B. R. It was in active existence, making china purely of an industrial character, in 1788.

Fig. 320. Custard cup and cover, painted with flowers; mark, B. R.; height, 3¼ inches; in the Franks Collection.

Fig. 320.—Custard Cup.

CLIGNANCOURT. A factory was established here in 1775

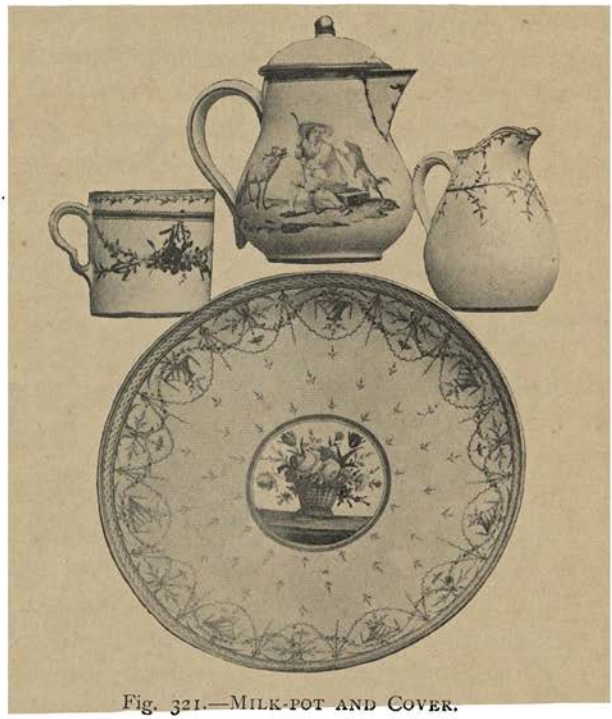


Fig. 321.—MILK-POT AND COVER.

Fig. 322.—CUP AND DISH.

Fig. 323.—MILK JUG.

by Pierre Deruelle, under the patronage of Monsieur le Comte de Provence, brother of the King (afterwards Louis XVIII.). The first mark was a windmill, in blue, which is rarely met with, as it was used for so short a time.

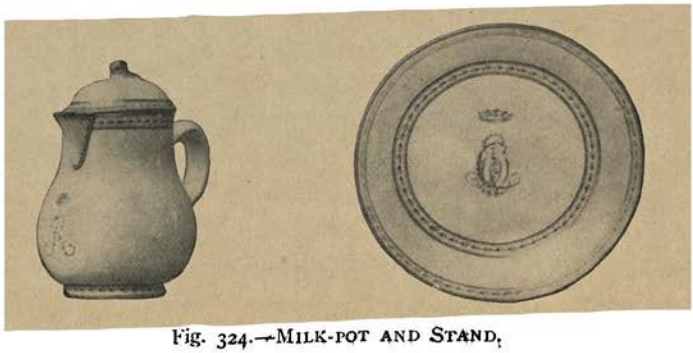


Fig. 324.—MILK-POT AND STAND.

This is a later stencilled mark, in red, erroneously supposed to be that of Deruelle, used on pieces in the Chinese style, in hard paste, from 1775 to 1780. In more perfect marks we can trace the letters L. S. X., for the Prince's names, Louis Stanislas Xavier.

Sometimes the letter M and a crown were used for Monsieur the King's brother. This mark ceased about 1790.

Fig. 321. Milk-pot, painted with figures.

Fig. 322. Cup and dish, painted with flowers.

Fig. 323. Milk jug, with gold flowers, and the windmill mark.

Fig. 324. Milk-pot and stand, with floral initials.

LUNÉVILLE. A factory called "Manufacture Stanislas" was established in 1731. It lasted only a short time, but a later manufactory, founded about 1769, was celebrated for its productions.

Paul Louis Cyfflé, sculptor, obtained, in 1768, letters patent for fifteen years, by virtue of which he established another manufactory for superior vessels of the material called *terre de Lorraine*, and in the following year a new privilege was granted for making groups and statuettes with his improved paste, under the name of *pâte de marbre*. Cyfflé was born at Bourges in January 1724, and resided at Lunéville as early as 1746, so that it is probable he may have worked at the Stanislas manufactory at Lunéville, his own not being established until 1768. The works of Cyfflé were of biscuit, that is, not covered with glaze, so that the delicacy of the work for which he was remarkable was preserved, and gave it a greater resemblance to marble.

There were some very important groups made here, stamped "Terre de Lorraine," probably the same as are noticed by Horace Walpole, in his Catalogue of Strawberry Hill, as the "Biscuit de Nancy."

ORLEANS. This manufactory was established by M. Gerréault in 1753, under the protection of the Duc de Penthièvre, and the porcelain first made here was of the soft paste, but hard paste was subsequently produced. It

is marked with a label of three points (*lambel d'Orléans*), in blue, graved in the moist clay. Gerréault was succeeded in the management of the manufactory

Fig. 325.—Bowl, Cover, and Stand.

of Orleans by Bourdon *fils*, about 1788; Piédor; Dubois; and lastly, Le Brun, from 1808 to 1811. The mark on the *pâte tendre* is composed of a *lambel* of three points, in outline, and a G beneath; on hard porcelain, the *lambel* is filled in with colour. From 1808 to 1811 Benoist Le Brun marked the ware with his initials, in blue or gold.

Fig. 326.—Sucrier.

Fig. 325. Bowl, cover, and stand, decorated in gold with sprigs; mark, heraldic label in blue; diameters, $8\frac{3}{4}$ and $12\frac{1}{2}$ inches; in the Franks Collection.

Fig. 326 is a sucrier with medallions of roses.

NIDERVILLER. This important manufactory was established about 1760 by Jean Louis, Baron de Beyerlé. After successfully carrying on this branch for several years, he attempted hard porcelain in 1768, and procured potters and artists from Saxony. In his new enterprise he was equally successful, sparing no expense to procure the best modellers, both in fayence and porcelain, and being assisted by Paul Louis Cyfflé, of Lunéville, and others. Three or four years before his death, which happened in 1784, the estate was bought by General de Custine. This new proprietor continued the *fabrique*, under the direction of M. Lanfray, who paid especial attention to the production of fine porcelain; the fabrication of statuettes was greatly increased, the best of which were modelled by MM. Lemire and Favot, from Lunéville.

Fig. 327.
MILK-POT AND COVER.

Fig. 328.
CUP AND SAUCER.

After the decapitation of the unfortunate De Custine, his estates, being forfeited to the Republic, were sold on the 25 Germinal, An X (1802), to M. Lanfray, and carried on by him until his death in 1827. His marks during this time on painted pieces and figures were the name of the town stamped, or his own initial stencilled. On the 25th November 1827 the manufactory was sold to M. L. G. Dryander, of Saarbrücken. For many years he continued to make porcelain, as well as fayence groups and statuettes, but the distance of

his *fabrique* from the kaolin of St. Yrieix prevented him from competing successfully with those of Limoges, and this branch was abandoned.

The marks used here were various; sometimes on the early pieces we find B. N. for Beyerlé, Niderviller, but usually two C's crossed, sometimes surmounted by a count's coronet. On late specimens Lanfray placed his initials F. C. L. in monogram, stencilled in blue.

Fig. 327 is a milk-pot and cover, painted with bouquets of flowers; mark, double C under coronet, in blue; height, $6\frac{1}{2}$ inches; in the Franks Collection.

Fig. 328 is a cup and saucer.

Fig. 329.—Teapot.

Boissette, near Melun. A factory was established in 1777 by Jacques Vermonet *père et fils*, but it lasted only a short time. A teapot, painted with bouquets of flowers, was in Mr. Reynolds' collection (see Fig. 329).

Caen, Normandy. This manufactory was established and supported by some of the principal inhabitants, at the time of the French Revolution (about 1793), when several workmen from Sèvres came to join it. It was carried on for a few years in the Rue Montagne près les Moulins, at Caen, but no market being found for the china, the manufacture was discontinued at the commencement of the last century, and the stock divided among the parties concerned. As this ware never became an article of commerce, it is rarely met with. The china is hard paste, and equal to that of Sèvres, and of the same forms. A tea cup and saucer, delicately painted with gold and green festoons, and small square medallions of landscapes in Indian ink, with the word "Caen" stencilled in red, is represented in Fig. 330.

Fig. 330.—Cup and Saucer.

VALENCIENNES (Nord), 1785. By an Order of Council, dated 24th May 1785, M. Fauquet is permitted to carry on a manufacture of porcelain at Valenciennes. In 1775 he married a lady named Lamoninary. The initials of their names, as well as the letter V, appear on some specimens. M. Fauquet

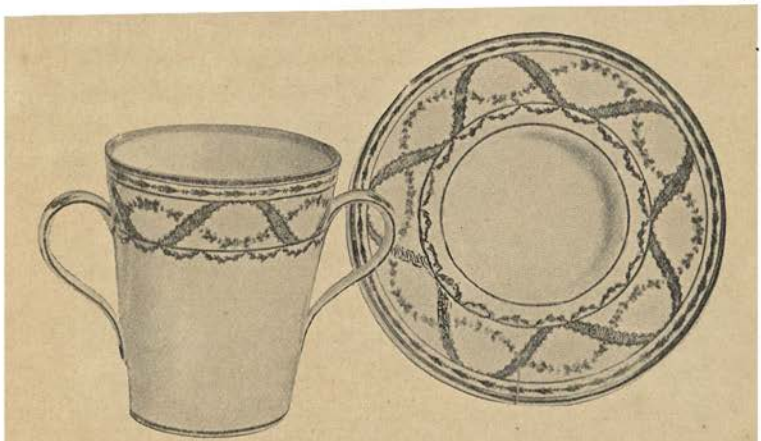


Fig. 331.—CUP AND SAUCER.

was originally established at St. Amand in the manufacture of fayence as early as 1775, and probably carried on both works simultaneously.

Fig. 331 is a cup and saucer, decorated with wavy garlands of flowers, in colours and in gold; mark, F. L. V. in cipher, in blue; diameter, $3\frac{3}{4}$ and $6\frac{1}{4}$ inches; in the Franks Collection.

ST. AMAND-LES-EAUX. Founded by M. Maximilien de Bettignies in 1815, for the manufacture of *pâte tendre* porcelain like the old Sèvres. He was formerly proprietor of the Tournai manufactory, which he ceded to his brother Henri when that city became re-annexed to Belgium. Of all the manufactures of *pâte tendre*, these are the only two in Europe which continue the speciality, and their products more closely resemble the *vieux Sèvres* than any other.

STRASSBURG. About the year 1752, Paul Hannong obtained the secret of true porcelain from Ringler, and started a factory here, but in consequence of the monopoly of Sèvres he was compelled to relinquish it, and in 1753 removed to Frankenthal, where he was received with open arms, and greatly flourished under the protection of the Elector Palatine Carl Theodore. The Strassburg marks are those of Hannong, as in the margin.

Fig. 332.—CUP AND SAUCER.

Fig. 333.—MILK-POT.

Fig. 332. Cup and saucer, painted in colours; on cup, medallion of fable of wolf and the lamb, and on saucer, a goat; mark, I. H. combined and monogram of Joseph Hannong; diameter, $2\frac{5}{8}$ and $5\frac{5}{8}$ inches; in the Franks Collection.

Fig. 333 is a milk-pot with landscapes.

MARSEILLES. An important manufactory of porcelain was established here by Jacques Gaspard Robert about 1766, and was in full activity at the time of a visit of the Comte de Provence in 1777, who especially noticed a large finely modelled vase, a complete service expressly made for England, and porcelain flowers delicately copied from nature, like those of Sèvres. The order from England, where so many important china manufactories already existed, shows the Marseilles ware was renowned at that time. Porcelain was made also by Honoré Savy, and Veuve Perrin, but was only of secondary importance. The works were closed about the period of the French Revolution in 1793.

PARIS. Rue Thiroux. A factory was established here in 1778 by André Marie Lebeuf, and the ware was called "Porcelaine de la Reine." The mark is A under a crown, for Antoinette (it was under the protection of Marie Antoinette), stencilled in red.

Fig. 334 is a sucrier, which is marked with the crowned A.

Fig. 334.—SUCRIER.

PARIS. Rue de Bondy. These works were opened in 1780 by Dihl and Guerhard, under the patronage of the Duc d'Angoulême, and the ware was called "Porcelaine d'Angoulême." The name of the *fabrique* is sometimes written or stencilled at length.

Fig. 335.
CUP AND SAUCER.

Fig. 335 is a cup and saucer, painted with sprigs and flowers.

Fig. 336. Ewer and basin; in the collection of Mr. J. H. Fitzhenry.

Fig. 336.—EWER AND BASIN.

PARIS. Rue Fontaine au Roi. This factory for porcelain, called "De la Courtille," was established in 1773 by Jean Baptiste Locré, who was afterwards joined by Russinger

in 1784. The latter during the Revolution became sole director. The mark is composed of two flambeaux crossed, in blue, and not two arrows as usually given.

Fig. 337 is part of a tea service in the Victoria and Albert Museum.

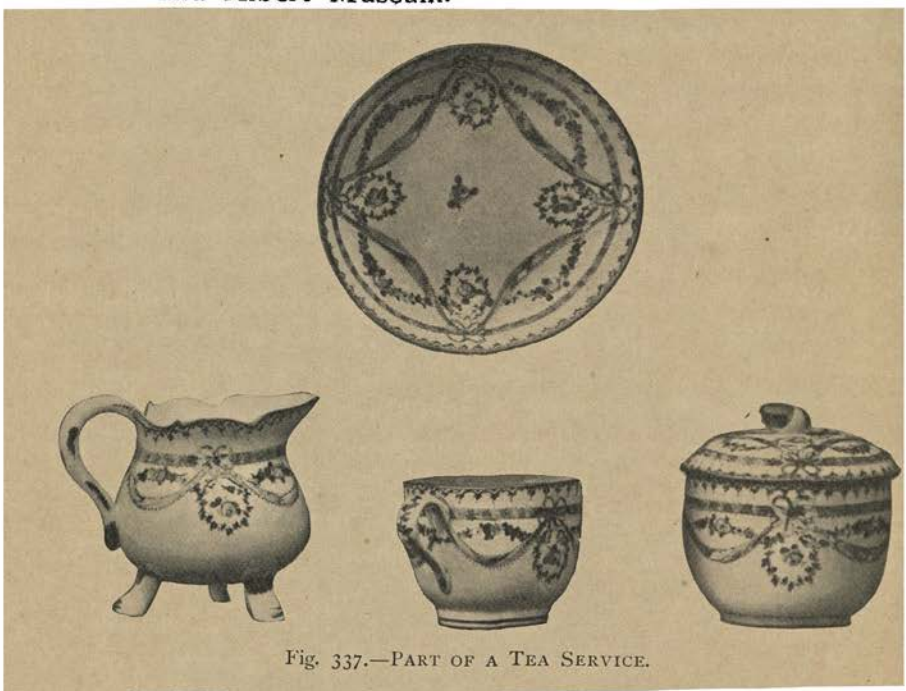


Fig. 337.—Part of a Tea Service.

Fig. 338.—Teapot.

Paris. Faubourg St. Honoré. A factory was established here by Veuve Chicanneau, *née* Marie Moreau. The teapot, Fig. 338, marked Ve M. & C., is probably from these works.

Paris. Pont-aux-Choux. On the 22nd of April 1784, Louis Honoré de la Marre de Villars opened an establishment for the manufacture of porcelain in the Rue des Boulets, Faubourg St. Antoine. The registered mark was M.J. It was afterwards disposed of to Jean Baptiste Outrequin de Montarcy and Edmé Toulouse, who in August 1786 obtained a brêvet from the Duke of Orleans, Louis Philippe Joseph,

and authority to sign the productions with the letters L. P., and to take the title of *Manufacture de M. le Duc d'Orléans*. They were afterwards established in Rue Amelot, *au Pont-aux-Choux*, by which name the porcelain is generally known.

Fig. 339.—Teapot.

The former name ceased in 1793, with the condemnation of the Duke of Orleans, and the objects subsequently produced were inscribed merely "*Fabrique du Pont-aux-Choux.*" This name is marked in blue beneath a porcelain teapot, painted with sprigs of flowers, see Fig. 339.

Paris. Rue de Crussol. The works were established in 1789 by Charles Potter, an Englishman, and the ware was called the "Prince of Wales's China." The first mark given is *in red*. The next, *in blue*, the top letter being B, is on a canary coloured cup, painted with flowers and butterflies by Potter; see Fig. 340. These two marks are on separate pieces of the same service, one marked in red, the other in blue; formerly in Mr. Reynolds' collection.

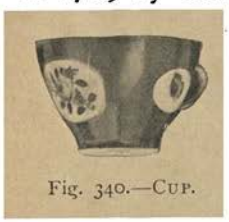


Fig. 340.—Cup.

R
C·P
1

B
Potter
42

Paris. The factory originally established in 1790 by Jacob Petit at Belleville is now at Fontainebleau. The mark is blue made in the moist clay. The products of the first period were much esteemed, being well painted and well modelled, bearing Petit's mark, but the proprietor unwisely altered his original plan and imitated Dresden, counterfeiting also the mark of the crossed swords, a practice which cannot be too much reprehended,

as it is the cause of much deception. Jacob Petit also made biscuit figures, birds' nests, flowers, &c. In 1853, he patented in England some improvements in porcelain, which consisted in having raised surfaces and painting the same.

Fig. 341.—Watch Stand.

Fig. 341. Watch stand, plain white, of rococo form; mark, J. P. in blue; height, 5 inches; in the Franks Collection.

Paris. Fabrique de Charles Philippe Comte d'Artois, afterwards Charles X. We read in the *Guide des Amateurs*, printed in Paris, 1787:—"This manufacture in the Rue du Faubourg St. Denis is the most ancient of all those established in Paris. Hannong of Strassburg, who brought into France the secret of hard porcelain, formed the first establishment in 1769. Having obtained the protection of Charles Philippe, Comte d'Artois, it is called by his name." The factory belonged actually to Bourdon des Planches, who continued the manufacture of hard porcelain, &c., but the works were closed in 1810.

Vincennes. There was a porcelain manufactory here in 1786, quite apart from the royal factory. It was directed by M. Le Maire, probably the same who founded that in Rue Popincourt, which was ceded to M. Nast in 1783. M. Jacquemart thinks the L. P. under a crown belongs to this *fabrique*, and that it was under the protection of Louis Philippe, Duc de Chartres, afterwards King of the French. There were four establishments at Vincennes; the first by the brothers Dubois, subsequently transferred to Sèvres; the second by Maurin des Aubiez,

in 1767; the third by Pierre Antoine Hannong; and the fourth that described above.

Fig. 342. Cup and saucer, painted with hanging lace flounces dotted in gold; mark, H. L. L., in gold; diameter, $2\frac{1}{2}$ and 5 inches; in the Franks Collection.

Fig. 342.—Cup and Saucer.

VINCENNES AND SÈVRES

The history of the celebrated manufactory at Sèvres must be traced back to that of St. Cloud, which, we have seen, was founded as early as 1695. Here Louis XIV. accorded his patronage and favour by granting exclusive privileges. In 1735 the secret of the manufacture was carried, by some of the workmen, to Chantilly, and for a time continued there by the brothers Dubois. They left in a few years, taking with them their secret, and settled at Vincennes, where a laboratory was granted them, but after three years they were dismissed.

In 1745, a sculptor, named Charles Adam, formed a company, and the scheme was approved of by the king, privileges being accorded them for thirty years, and a place granted for their works in the Château de Vincennes. In 1753 the privileges of Charles Adam were purchased by Eloy Brichard, and Louis XV. took a third share; hence the factory became a royal establishment. Madame de Pompadour

considerably encouraged the keramic art, and it arrived at great perfection. The buildings were found too small to meet the increasing demands for the beautiful productions, and in 1756 the works were removed to a large edifice at Sèvres, built expressly for the company.

The Vincennes porcelain is now much esteemed. A favourite decoration was flowers and birds, on a beautiful *bleu de roi* ground, and cupids painted in *camaïeu* of a single colour. The mark at first was the double L, without any letter denoting the date, and after 1753 (when the dating commenced) the letters A, B, C, &c. are found enclosed within the double L, after which it merges into the Sèvres category.

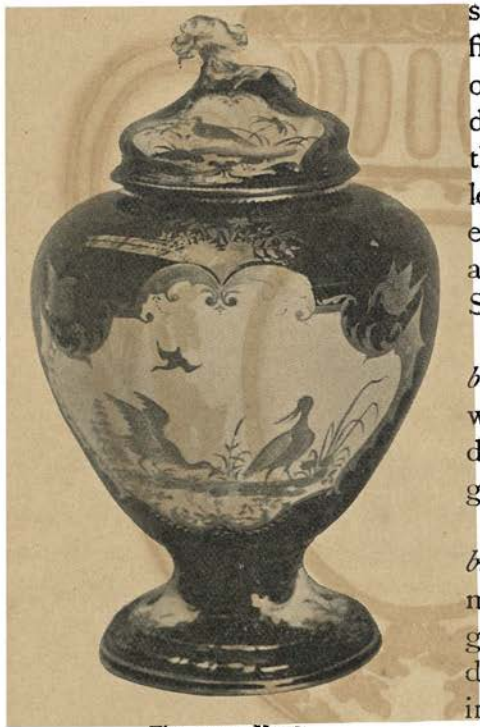


Fig. 343.—Vase.

Fig. 343. Vase and cover, *bleu de roi* ground, with panels with birds in gold; mark, double L enclosing a dot, in gold; height, $9\frac{1}{4}$ inches.

Fig. 344. Cup and saucer, *bleu de roi* ground, with white medallions enclosing birds in gold; mark, double L, in blue; diameter, $2\frac{5}{8}$ and $5\frac{3}{8}$ inches; in the Franks Collection.

In 1760 the king became sole proprietor, and M. Boileau was appointed director. By a decree of Council, made in this year, Sèvres had the exclusive privilege of making porcelain, plain or painted, gilt or ungilt, ornaments in relief, sculpture, flowers, or figures. Certain *fabriques*, which had already privileges granted them, were allowed to continue their productions of white porcelain painted in blue, with Chinese patterns only, but the employment of any other colour, especially gilding and making figures and flowers, was strictly prohibited. Even the makers of

Andre & Sleigh, Ltd.

SÈVRES VASE.

fayence were prohibited from using coloured grounds in medallions or otherwise, or gilding.

About 1761 the secret of making hard porcelain was purchased of Pierre Antoine, the son and successor of Paul Hannong, for an annuity of 3000 livres (£120), and the manufacture of the *pâte tendre* being expensive, and liable to accidents in the furnace, it was deemed important to substitute hard paste. Although the secret was known there were no means of producing hard paste, as the *kaolin* could not be procured, until an accident led to the

Fig. 344.—Cup and Saucer.

discovery of some quarries yielding it in abundance at St. Yrieix, near Limoges.

In 1769, after Macquer had brought the ware to perfection, the manufacture was successfully established at Sèvres, and both descriptions of china continued to be made until 1804, when, Brongniart being director, soft paste was altogether discontinued, and declared to be "useless in art, of expensive manipulation, dangerous to the workmen, subject to great risk in the furnace, &c."

It is a remarkable fact that the Sèvres Museum, so rich in specimens of other *fabriques* of France, possesses no collection of the grand vases or groups made at the royal manufactory in the latter half of the eighteenth century;

but the moulds are preserved, and many of the choicest pieces have been reproduced in plaster.

The principal colours used in decorating the ground of the Sèvres vases were:—

1. The *bleu céleste*, or turquoise, invented in 1752 by Hellot.

Fig. 345.—Écuelle.

2. The rich cobalt blue, called *bleu de roi*, of which there were two varieties, the darker being designated *gros bleu*.
3. The *violet pensée*, a beautiful violet from a mixture of manganese, one of the rarest decorations of the *pâte tendre*.
4. The *rose Pompadour* (called in England *rose Du-Barry*), a charming pink or rose colour invented in 1757 by Xhrouet of Sèvres.

Fig. 346.—Biscuit Group.

Victoria and Albert Museum.

To face page 290.

5. The clear yellow or "jonquille," a sort of canary colour.
6. The *vert pré*, or bright grass green.
7. The *vert pomme*, or apple green.
8. The *rouge de fer*, a brilliant red.

The *œil de perdrix* was at a later period a favourite ornament for the grounds of vases.

The forms are exceedingly varied, but names are assigned to each, either from the designers of the models or their special shapes or ornamentation; these may be found at length in *Marks and Monograms on Pottery and Porcelain*, 10th edition.

The beautiful *pâte tendre* ware of Sèvres was always much esteemed, and never could have been produced at a reasonable price even at the time it was made, the expense of decoration as well as the risk in firing being so great. It was manufactured for royal presents or occasionally sold by express permission at exorbitant prices, which bore a more approximate value to the present exorbitant prices than is generally supposed. There might have been and were opportunities of buying specimens of *vieux Sèvres* during the turmoils of the Revolution at reasonable figures, and in the first quarter of the century they were still to be obtained. It was during that period that George IV., when Prince Regent, formed the magnificent collection which is now the property of His Majesty. But those times are past, and anybody desiring to possess choice specimens must not object to paying several thousands of pounds for a fine vase, or from £50 to £100 for a cup and saucer.

The decree of 1753 directs the use of letters to denote the date of manufacture of every piece, to be placed within the double L; thus the letter A signifies that it was made in 1753; when the alphabet was gone through, double letters were used, as A A for 1778, ending with R R in 1795, but these letters were rarely used after 1792.

During the first Republican epoch, 1792 to 1804, the

letters R. F. were substituted for the double L. Then

came the first Imperial epoch, from 1804 to 1814, with the eagle as the mark; and the second Royal epoch, 1814 to 1848, during which the king's initials were once more adopted. Next the second Republican epoch, 1848 to 1851, with R. F. again; then the second Imperial epoch, from 1852 to 1870, with the monogram of Napoleon III.; and lastly, the present Republic.

In addition to this date-mark the initial or signs adopted by the painter and gilder were placed upon the ware; we

can therefore not only tell the exact year in which any piece was made, but the name of the decorator, from books in the Sèvres manufactory, where the signs and names were entered. These are given, *in extenso*, in Chaffers' *Marks and Monograms on Pottery and Porcelain*, 10th edition, pages 599 to 618.

Examples.

Fig. 345. An écuelle, dated 1771; (Bernal collection) Victoria and Albert Museum.

Fig. 346. A biscuit group, Cupid and Psyche; Victoria and Albert Museum.

Fig. 347. A boat-shaped vase, painted with cupids; in his Majesty the King's collection.

Fig. 348. A vase (*vaisseau à mât*), painted with landscapes and figures; in his Majesty the King's collection.

See also the coloured illustration of a Sèvres vase, painted with a coast scene, after Vernet, by Morin, and a bouquet by Fontaine, in panels reserved on *bleu de roi* ground; the gilding by Le Guay. Inscribed "Catherine II., Gustave III., neutralité armée 1780." The original is in the Jones Collection, Victoria and Albert Museum.

Fig. 347.—Vase.

In the Royal Collection.

Fig. 348.—Vase (*Vaisseau à Mât*).

In the Royal Collection.

GREAT BRITAIN

GREAT BRITAIN

POTTERY

THE earthenware vessels previous to the sixteenth century were of a very coarse description, rudely fashioned and almost devoid of ornament, sometimes cast in a mould in grotesque forms, but occasionally covered with a yellow or green glaze. Numerous specimens of early English cups are found in excavations in London and other parts of England, and may be identified by comparison with the vessels in Norman and mediæval manuscripts.

But many other materials were fashioned into drinking cups; in wood we find a curious square drinking vessel called the mether, which required some dexterity in handling lest the liquor should be spilled: this was used in Ireland. A very interesting specimen, called the Dunvegan cup, in the possession of the Macleod of Macleod, is of this form, mounted in silver, and bearing an inscription of the tenth century.

In England peg tankards were much used; they were so called from a number of pegs inside, at equal distances, to regulate the quantity to be taken by each person when the vessel was passed round a table; these vessels were frequently handsomely carved with religious subjects. Another description of wooden drinking cup was the mazer bowl, so called from the old German word *mæser*—maple.

Leather bottles and jugs called black jacks were much used in England; the bottle was generally barrel-shaped, and was carried by travellers; its praises are recorded in the old English ballad of the sixteenth century, each verse of which concludes with the couplet—

"I wish in heaven his soul may dwell
Who first found out the leather bottell."

The gourd, pumpkin, cocoa-nut, and other fruits with a hard rind or shell, being found ready for use, formed undoubtedly the most primitive vessels, and were frequently mounted in silver.

During the sixteenth and seventeenth centuries glass was used by the rich, especially that which came from Venice, but from its fragile nature it was very expensive ware. For plates and dishes a tougher and more durable material was required, and wooden trenchers or pewter platters were generally in use.

A French writer in 1558, named Étienne Perlin, in his description of England says: "The English drink beer not out of glasses but from earthen pots, the covers and handles being made of silver for the rich; the middle classes mount theirs in tin, the poorer sort use beer pots made of wood."

The earthen vessels made in England, although inexpensive, were badly burned, and not very durable; and the German stone ware with a salt glaze was eagerly sought after throughout the sixteenth century, and imported in large quantities. These stone pots were usually impressed with the arms of German towns; a rose or other device in front, and a ferocious bearded visage under the spout. They were derisively called bellarmines, after the celebrated Cardinal Bellarmin, who in the sixteenth century made himself so conspicuous by his zealous opposition to the Reformed religion.

These bellarmines were in general use throughout England in the sixteenth and beginning of the seventeenth centuries at inns and public-houses for serving ale to the customers; they were of various sizes, the galonier which held eight pints, the pottle pot containing four pints, and the quart and the pint. The importation of these stone pots was almost monopolised by the potters of Cologne, near which city they were made. In the reign of Queen Elizabeth we find one William Simpson presenting a memorial that he may be allowed to bring "the drinking stone pottes made at Culloin" into this country, and requesting permission

Fig. 349.—Tyg.

Fig. 350.—Mug.

Fig. 351.—Plateau, by Ralph Toft.

to make similar stone pots in England; but he was not successful in his suit.

In 1626, however, two other potters, named Rous and Cullyn, merchants of the city of London, obtained the exclusive privilege of making stone pots and jugs in this country, and a patent was granted them for fourteen years; the preamble states that "heretofore, and at this present, our kingdom of England has been served with stone pottes, stone jugges, and stone bottells, out of foreign parts, from beyond the seas."

STAFFORDSHIRE

When Dr. Plot wrote his natural history of this county in 1686 there were very few manufactories of pottery; he only speaks of one at Amblecott and another at Wednesbury; but he says: "The greatest pottery they have in this country is carried on at Burslem, near Newcastle-under-Lyme." The earthenware made here towards the end of the seventeenth century was of a very coarse character, and the decoration extremely rude, consisting merely of patterns trailed over the surface in coloured clay, technically termed *slip*, diluted to the consistence of syrup, so that it could run out through a quill. The usual colours of these slips were orange, white, and red, the orange forming the ground and the white and red the paint. After the dishes had been thus ornamented they were glazed with lead ore, beaten into dust, finely sifted, and strewed over the surface, which gave it the gloss but not the colour. The vessels remained twenty-four hours in the kiln, and were then drawn for sale, principally to poor cratemen, who hawked them at their backs all over the country.

Fig. 352.—TEAPOT.

The forms of these vessels were tygs or mugs, with two

or more handles for passing round a table, candlesticks, dishes, &c. The earliest names we find upon them are Thomas and Ralph Toft, William Talor, Joseph Glass; all names still known in Staffordshire.

Examples.

Fig. 349. A tyg, with four handles, dated 1621.

Fig. 350. A mug, with two handles, dated 1682. Both in the Victoria and Albert Museum.

Fig. 351. A plateau, with Charles II. and his Queen in relief, by Ralph Toft, 1677.

Fig. 352. A teapot of mottled open work; in the Victoria and Albert Museum.

BURSLEM

The family of WEDGWOOD was of long standing at BURSLEM, and many members of it were engaged in making pottery long before the birth of the great potter, Josiah Wedgwood. His father, grandfather, and great-grandfather, as well as many of his other relations, were all engaged in the trade. Josiah Wedgwood was born in 1730, at Burslem; he was the youngest of thirteen children; his father, Thomas Wedgwood, died when Josiah was only nine years old. His eldest brother, Thomas, succeeded his father as a potter, and Josiah was bound apprentice to him in 1744. During his apprenticeship he was seized with a violent attack of the smallpox, which left its effects in his system, and settled in his legs, and this disorder continued with him until manhood; an accidental bruise, however, resulted in the amputation of his leg in the thirty-fourth year of his age. A short time after the expiration of his apprenticeship he left his brother's house to make knife handles, imitation agate, and tortoiseshell small wares, at Stoke. Here, in 1752, he entered into partnership with John Harrison, but two years later they separated.

In 1754 Josiah Wedgwood went into partnership with Thomas Whieldon of Fenton Low, one of the most eminent potters of his day, and they remained together five years,

their principal manufactures being tortoiseshell plates and dishes, cauliflower jugs, teapots with crab-stock handles, agate knife handles, and small wares generally; while here Wedgwood also produced that fine green glaze which covered his dessert services, in imitation of leaves.

In 1759 the partnership expired, and he returned to Burslem, where he was born, and in his twenty-ninth year commenced business on his own account at the "Churchyard" works. Here he set himself earnestly to work, improving the manufacture of pottery, and soon became so successful that he was compelled to enlarge his establishment, and took over the "Ivy House" works. He engaged the services of his cousin, Thomas Wedgwood, who had gained his experience at the Worcester works, and in 1765 he took him into partnership. The first ware which gained him reputation was his fine cream-coloured ware, which remained a staple article from 1762 down to the time of his decease, and after royalty had approved of it the name was changed to Queen's ware. His cousin Thomas had the superintendence of this particular department, which he designated the *useful* branch. In 1768 Josiah took into partnership Thomas Bentley, and to him was entrusted the *ornamental* branch, both departments being kept perfectly distinct (as far as the interests of Wedgwood's partners were concerned).

Fig. 353.—Vase.

Wedgwood also produced, about this date, a sort of red ware, formed of the same ochreous clay as was used by the Elers nearly a century before; it required no glaze except what it derived from friction on the wheel and lathe, and was covered with engine-turned ornament; and in 1766 he began to make a black ware, which he called basaltes or

black Egyptian. These manufactures were not confined to his works; other potters made large quantities of the same ware; but Wedgwood made great improvements in the bodies and forms of the ware, and was rewarded by a vast accumulation of business; so much so that he was compelled to open a new manufactory at ETRURIA in 1769. Having shortly before taken out his patent for encaustic painting on copies of Etruscan vases (the only invention he ever secured by patent), his first essays at the new works were a set of these, now preserved in the family, inscribed "One of the first day's productions at Etruria in Staffordshire, by Wedgwood and Bentley, June 13, 1769." These were of black basaltes, with encaustic paintings of classical subjects. Wedgwood himself threw these vases, while Bentley turned the lathe.

Fig. 354.—VASE.

In 1773 he made "a fine white terra-cotta of great beauty and delicacy, suitable for cameos, portraits, and bas-reliefs"; this was the forerunner of the jasper ware, which became by constant attention and successive improvements the most beautiful of all his wares. In 1776 the solid jasper ware was invented, which, however, attained its greatest perfection ten years later.

In the manufacture of this elegant ware Wedgwood largely employed sulphate of barytes, and for many years derived great profits, none of the workmen having any idea of the nature of the material upon which they were operating, until a letter containing a bill of parcels referring to a quantity of the article fell into the hands of a dishonest servant, who told the secret, and deprived the inventor of that particular source of emolument: for when the same

article was made by those who employed inferior workmen, to whom they only paid one-fourth of the salary given by Wedgwood, the price of jasper ware became so reduced that he was unable to employ those exquisite modellers whom he had formerly engaged to superintend that branch of the manufacture.

The celebrated service made for the Empress Catherine of Russia was of Queen's ware; it was commenced in 1773,

Fig. 355.—VASE.

and had upwards of 1200 views of seats of the nobility and gentry of England, and being intended for the Grenouillère Palace, each piece had upon it a green frog. The price paid for this service was £3000.

In 1780 Thomas Bentley, the friend and partner of Josiah Wedgwood, died, and in 1781 the stock in London, so far as related to their partnership, was sold at Christie's; the sale lasted twelve days.

In 1785 a "jasper dip" was introduced, in which the white clay vessels were dipped, and received a coating of

jasper, instead of being jasper throughout. This was considered a great improvement, and caused an increase of 20 per cent. in the price.

In 1787 the Portland Museum was sold by auction, and the gem of all the pieces which Wedgwood coveted was the celebrated Barberini vase,[1] made of glass of two strata, dark blue and opaque white, the ornaments on the surface being cut from the solid, in the same manner as an onyx cameo. This vase was of Roman work, of the second or third century of our era. Wedgwood desired to become the possessor, but finding he was being opposed at the sale by

Fig. 356.—Plaque. "Bacchanalian Sacrifice."

the Duchess of Portland, it was arranged that the Duchess should buy the vase, and lend it to Wedgwood for the purpose of copying. He was restricted from moulding the vase, lest any injury should result; Webber therefore made a model after the original. The material in which it was produced was jasper, which was apparently black, with the slightest possible tinge of blue; in Wedgwood's own words, "a mixture of blue and black, and then dipped in black," the figures being in white relief. Fig. 357 represents one of these vases in the Victoria and Albert Museum.

The principal inventions of Wedgwood, as enumerated in his Catalogue of 1788, were:—

[1] This vase is now in the British Museum.

1. The cream-coloured table ware, afterwards called Queen's ware.

2. Terra-cotta, made to represent porphyry, granite, &c.

3. Basaltes or black Egyptian ware, imitation bronzes, &c.

4. White porcelain biscuit.

5. Bamboo, a cream-coloured porcelain biscuit.

6. Jasper, a porcelain that would receive throughout its whole substance, from the mixture of metallic oxides, the

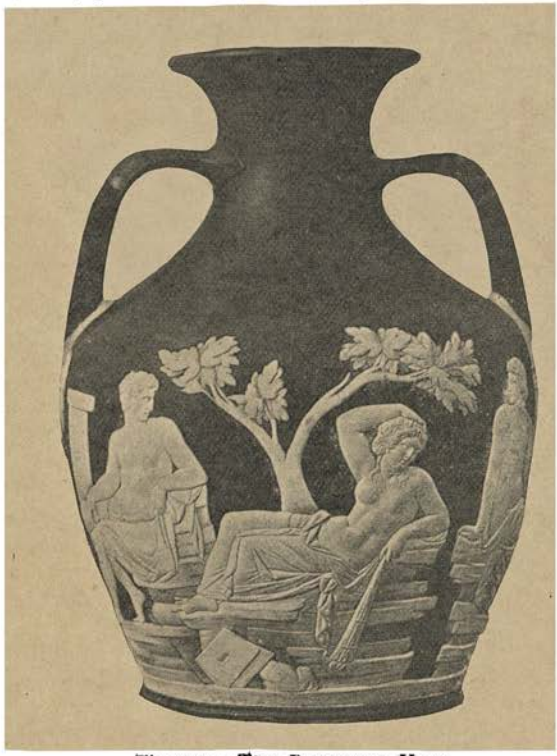


Fig. 357.—THE PORTLAND VASE.

same colours as they would communicate to glass or enamels in fusion, very suitable for the production of cameos, portraits, &c., that require to be shown in bas-relief, since the ground can be made of any colour while the raised parts are pure white.

7. A porcelain biscuit, exceedingly hard, resisting acids or corrosive substances, and very useful in laboratories and for mortars.

The modelling bills from 1773 to 1775 inclusive are still preserved among the Mayer MSS., and, although but a small portion of the whole, they permit us to individualise many well-known and interesting objects. Messrs. Hoskins and Grant's bills for plaster casts, prepared to mould from, contain the names of the following busts, and the prices paid for them:—Zeno, Pindar, Faustina, Germanicus, Antoninus Pius, Seneca, Augustus, Cato, Marcus Aurelius, Homer, Antinous, Solon, and Plato, at 21s. each; Inigo Jones, Palladio, and others, at 25s.; Venus de' Medici, 15s.; large Marcus

Fig. 358.—Teapot, Caddy, and Plate.

Aurelius, 31s. 6d.; four ovals of the Elements, 36s.; small busts in pairs, of Swift and Milton, Virgil and Horace, Locke and Newton, Beaumont and Fletcher, &c., at 10s. 6d. and 12s. each; Harvey and Newton, 50s. the pair; and many others.

Wedgwood, in a letter to Bentley, August 1774, says:—"These busts are much better finished than the plaster casts or models we take them from. Hackwood bestows a week upon each head in restoring it to what we suppose it was when it came out of the hands of the statuary. Pray do not let our labour be unobserved when they are under

your care. It is a fortnight's work to prepare and mould one of these heads."

Webber, a modeller of uncommon ability, was recommended to Wedgwood by Sir W. Chambers and Sir Joshua Reynolds, and shortly after the death of Mr. Bentley he

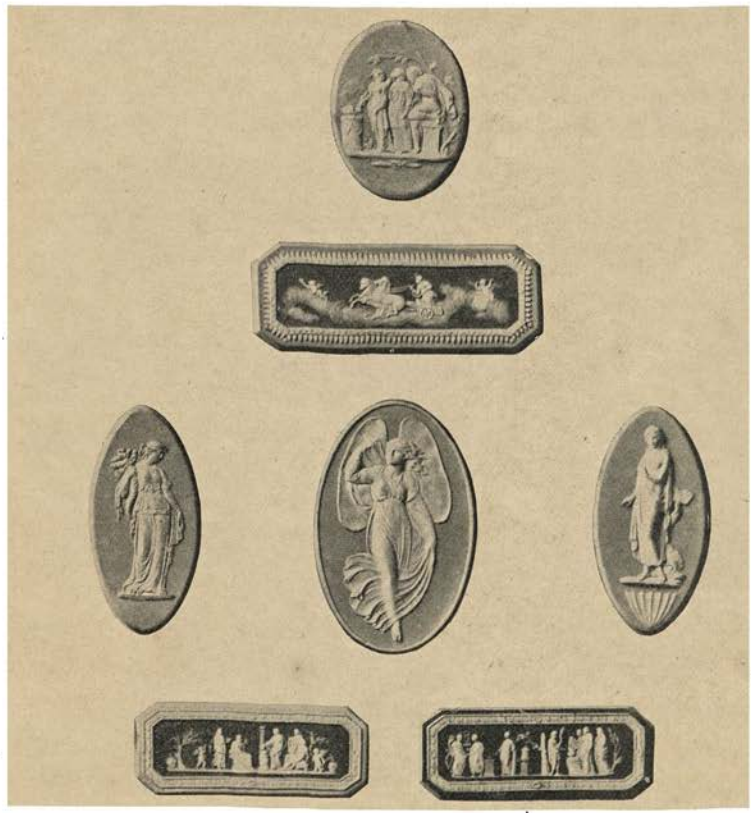


Fig. 359.—Seven Jasper Cameos.

took over the management of the ornamental department; many fine bas-reliefs are by his hand.

Flaxman was engaged by Wedgwood and Bentley as early as 1775, and he furnished them with drawings and models. After Bentley's death in 1780 Flaxman's fame as a sculptor obtained him more important work, but still, as time permitted, he worked for Wedgwood up to the time of his departure for Rome in 1787.

When Flaxman went to Italy in 1787 he arranged to occasionally execute some models, but principally to suggest, overlook, and give finishing touches to the works of the Italian artists who were employed in copying from the antique under the direction of Angelo Dalmazoni. Pacetti's works were numerous, as were also those of Angelini. Fratoddi and Mangiarotti were cameo engravers; they copied on shells some of the finest antique gems. Manzolini and Cades were also employed in Italy for Wedgwood.

The tablets, friezes, and other subjects in bas-relief were

Fig. 360.—THREE VASES.

modelled by the artists in red wax—a composition of bees' wax and a few drops of turpentine, coloured with vermilion—on slabs of fine slate.

From these originals, casts were taken in plaster of Paris for ordinary use, but subsequently the working casts were made of clay, and baked, which made them everlasting; but as they shrank considerably in the firing, the originals had to be made proportionately larger to allow for it.

These models were packed in wooden boxes and sent to England *viâ* Leghorn, and to guard against accidents they were forwarded by one ship, and casts of them by another. With so many artists employed, these models were very numerous, and many of them have been erroneously attributed to Flaxman.

Josiah Wedgwood died on the 3rd of January 1795, in his 65th year.

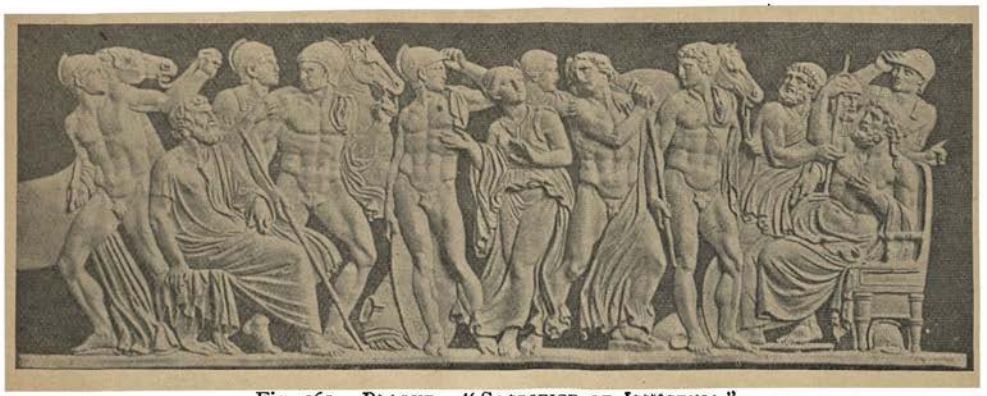


Fig. 361.—PLAQUE. "SACRIFICE OF IPHIGENIA."

Examples.

Fig. 353. Vase of basaltes, subjects in relief; in the Victoria and Albert Museum.

Fig. 354. Tripod of black Egyptian, supported by three figures.

Fig. 355. Vase of blue jasper, the Muses.

Fig. 356. Plaque. "Bacchanalian Sacrifice."

Fig. 357. The Portland vase of black and white jasper.

Fig. 358. Teapot, caddy, and plate, printed transfer.

Fig. 359. Seven jasper cameos; in the Victoria and Albert Museum.

Fig. 360. Three vases, granite ground, with gilt festoons and handles of female figures.

Fig. 361. Plaque of blue and white jasper, "The Sacrifice of Iphigenia"; 24 in. by 10 in.

Fig. 362.—EWER.

Fig. 362. Ewer of agate ware, by Wedgwood and Bentley.

In 1773 RALPH SHAWE of Burslem took out a patent for chocolate-coloured ware, striped with white and lined with white, glazed with salt. He afterwards transferred his factory to France.

RALPH WOOD was established at Burslem about 1730, and was succeeded about 1750 by his son AARON WOOD, who served his apprenticeship to Dr. Thos. Wedgwood; he was a very clever cutter of moulds for stoneware plates and

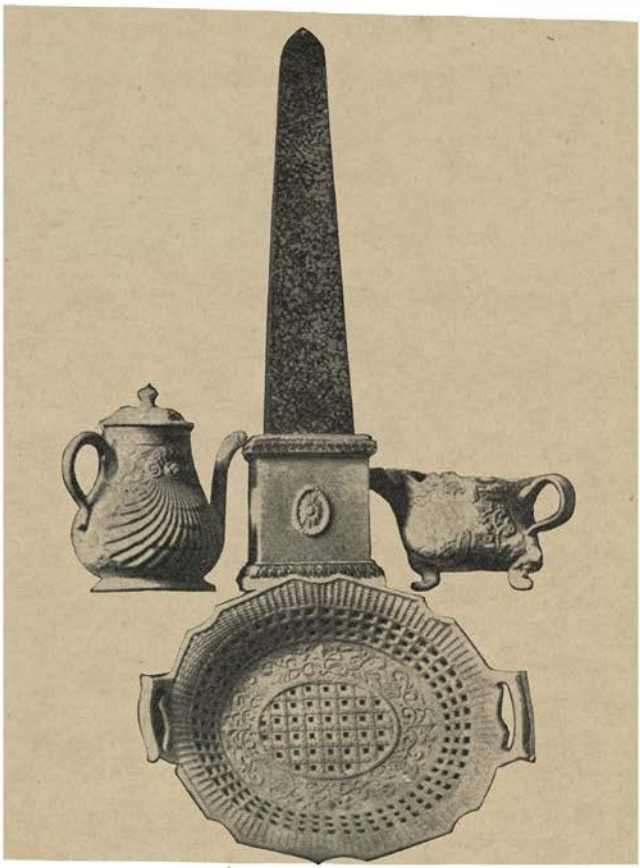


Fig. 363.—AN OBELISK, BY R. WOOD. Fig. 364.—A TEA SET, BY A. WOOD.

dishes, with raised pattern borders, &c., which have been erroneously termed Elizabethan. A large collection of his ware, with the moulds, &c., are in the Burslem Museum. Cream ware is said to have been invented by him. He was succeeded, about 1770, by his son ENOCH WOOD, who was a sculptor, and made many busts of eminent men. His successors were Wood and Caldwell, who continued the manufacture of busts and groups.

Examples.

Fig. 363. A granite obelisk, by Ralph Wood, about 1730; in the Victoria and Albert Museum.

Fig. 364. A tea set of white crouch ware, by Aaron Wood.

Fig. 365. A statuette of Chaucer, by Ralph Wood.

Fig. 365.—Statuette.

Moses Steel was a manufacturer at Burslem in 1715. The name of a descendant is found on a vase, blue ground, with white figures in relief, in the style of Wedgwood, in the Victoria and Albert Museum (Fig. 366).

Fig. 366.—Vase.

Shelton. Astbury of Shelton, early in the eighteenth century, made red crouch, and white stoneware. It is said he derived his knowledge of mixing the clays by pretending to be an idiot and obtaining employment at the Elers manufactory at Bradwell; after gaining their secret, he set up in business against them.

The first use of calcined flints as an ingredient in the composition of pottery is attributed to the younger Astbury; it led to the manufacture of fine fayence, and paved the way for the great improvements afterwards achieved by Wedgwood. The story is thus told: While travelling to London on horseback, he had occasion to seek a remedy for a disorder in his horse's eyes, when the ostler of the inn by burning a flint reduced it to a fine powder, which he blew into them. The potter observing the beautiful white colour of the flint after calcination, instantly conceived the use to which it might be employed in his art, and this is

said to have been the origin of the first white flint stoneware.[1]

Samuel Hollins of Shelton established about 1760 a manufactory of fine red ware teapots; he procured the clay from Bradwell. He was succeeded about 1777 by T. and J. Hollins. In the Victoria and Albert Museum is a

Fig. 367.—Bowl.

Fig. 368.—Basin.

green bowl with ornaments in relief, signed "S. Hollins" (Fig. 367), and a basin in the same collection (Fig. 368) is of white ground with blue figures in relief, similar to Wedgwood, stamped T. and J. Hollins.

At Shelton the New Hall China Works owe their origin to the purchase of Champion's (Cookworthy's) patent by a company of potters in 1777, and were the first porcelain manufactory in Staffordshire. In despite of the opposition of Wedgwood and the potters of that county, the patent had been extended, and the new company consisted of Messrs. Samuel Hollins of Shelton; Anthony Keeling of Tunstall; John Turner of Lane End; Peter (or Jacob) Warburton of Hot Lane; William Clowes of Port Hill; and Charles Bagnall of Shelton. The ware made here was not of a fine character; inferior artists were employed in its production, and it was never held in any great esteem. The manufacture consequently soon fell to decay, after many

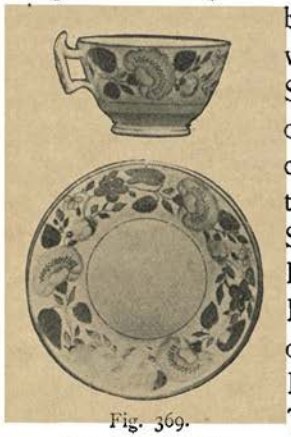


Fig. 369.
Cup and Saucer.

[1] John Dwight of Fulham used "calcined, beaten, and sifted flints" in the composition of his wares, nearly fifty years before Astbury is here stated to have made the discovery.

changes. The mark is the name of the works in a double ring. Fig. 369 is a cup and saucer painted with flowers; in the Victoria and Albert Museum.

BRADWELL. A potter to whom Staffordshire was indebted for great improvements in the ware was JOHN PHILIP ELERS, who about 1690 came over from Holland and settled at Bradwell. He was descended from a noble family of Saxony; his father, Martin Elers, married the daughter of a rich burgomaster of Amsterdam; his daughter married Sir W. Phipps, ancestor of the Marquis of Normanby, and John Philip Elers' granddaughter, Maria Elers, married Richard Lovell Edgeworth (father of the authoress, Maria Edgeworth).

Fig. 370.—TEAPOT.

John Philip Elers was a clever chemist, and discovered the art of mixing the clays of Staffordshire to greater perfection than had ever before been attained, and by carefully levigating them, and sifting them through fine hair sieves, he manufactured to a considerable extent an improved kind of red pottery, in imitation of that of Japan, while by the addition of manganese to the clays, he made a fine black ware, which a century afterwards was adopted and improved by Wedgwood, and termed black Egyptian or basaltes.

The specimens yet preserved manifest, by their excellence in grain, texture, and shape, the skill and success of Elers. They were ornamented in relief, with sharp and well-designed flowers and leaves, especially the tea leaf—by copper moulds, and afterwards turned on the outside upon the lathe in tea services, &c.

Fig. 370 is a teapot of red ware, with flowers in relief by Elers; in the Victoria and Albert Museum.

HANLEY. Shaw mentions a Mr. MILES of Miles's Bank, Hanley, who produced the brown stoneware about 1700.

There is in the Victoria and Albert Museum a fayence barrel supported by four cupids, of brown glaze with gilt hoops, resting on a stage with four supports; it is of good work, dating apparently from the first half of the eighteenth century, and it is impressed with the name of Miles; see Fig. 371.

Fig. 371.—Barrel.

Elijah Mayer of Hanley, was a contemporary of Wedgwood. He was noted for his cream-coloured ware and brown-line ware, but he produced many other varieties. In the Victoria and Albert Museum is a vase of unglazed drab terra cotta, with festoons, &c., in relief, coloured; see Fig. 372.

His basaltes or black Egyptian ware tea services, with animals, &c., in relief, are well known. Another popular service was one made to commemorate Nelson's victories of the Nile and Trafalgar, with crocodiles, pyramids, Britannia, Fame, a monument inscribed, "Pro patria," and a tablet with Nelson, &c. These are usually impressed with E. Mayer's name.

Fig. 372.—Vase.

Palmer of Hanley was a great pirate of Wedgwood's inventions, and Mrs. Palmer, who seems to have been the active manager of her husband's business, engaged persons surreptitiously to obtain Wedgwood and Bentley's new patterns as soon as they arrived at the London warehouse, for the purpose of copying them. Palmer had a London partner of the name of Neale. They imitated Wedgwood's black Egyptian vases and other inventions, and eventually his Etruscan

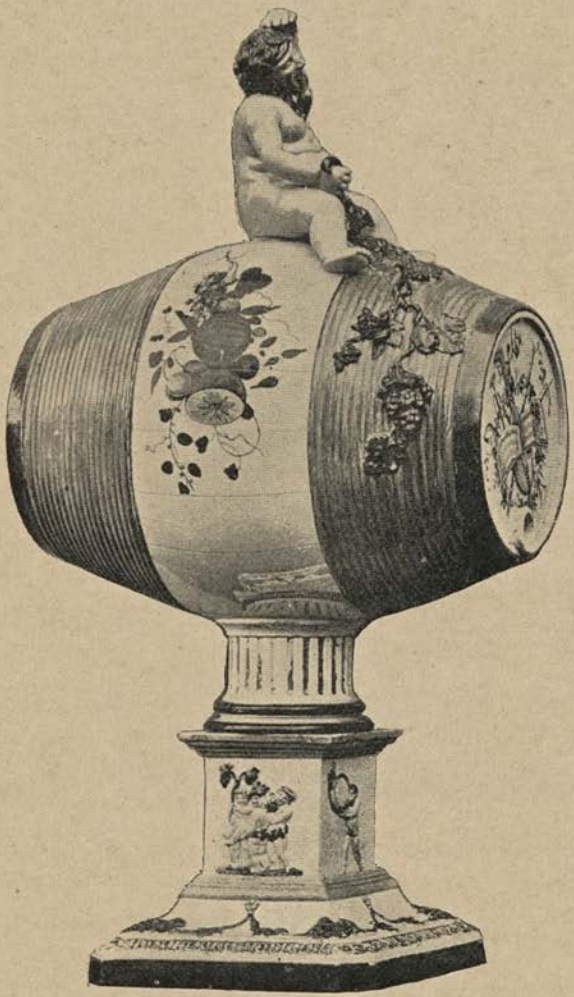


Fig. 373.—Punch Barrel, by Neale.

Victoria and Albert Museum.

Fig. 374.—Vase of Black Ware, by J. Voyez.

painted vases, but these being secured by patent (the only one Wedgwood ever took out), an injunction was served upon them for an infringement, which ended in a compromise—Palmer purchasing a share in the patent. In 1776 he failed, and the business was carried on by Neale & Co., who by some means discovered the secret of the jasper body. From specimens we have seen, they were formidable rivals of Wedgwood.

Fig. 375. JARDINIÈRE.

Fig. 373 is a punch barrel, by Neale, of fine fayence, painted with flowers and musical instruments, resting on a square pedestal, with nymphs and satyrs in relief, the cover surmounted by Silenus. In the Victoria and Albert Museum.

Fig. 374 is a fine black basaltes vase, with a sculptured medallion of Prometheus, signed by J. Voyez 1769.

J. VOYEZ of Hanley was a clever artist; he was in the employ of Wedgwood, and was afterwards with Neale and Palmer.

Fig. 375. A square jardinière of blue and white jasper. In the Victoria and Albert Museum.

Fig. 376.—VASE.

Fig. 376 is a fayence vase of good form, with leaves, masks, and festoons in relief; formerly in the collection of the Rev. T. Staniforth.

FENTON. THOMAS WHEILDON of Fenton established a pottery in 1740; besides the common household articles, he made fancy marbled ware, such as agate knife handles, chimney ornaments, tortoiseshell and melon dessert services, black glazed tea and coffee services, &c. Aaron Wood was one of his apprentices, and made models for pickle leaves, crabstock handles, cabbage leaf spouts for teapots, &c. Josiah Spode was also his apprentice, and Josiah Wedgwood was in partnership with him until 1759.

TUNSTALL. ENOCH BOOTH of Tunstall, and JOHN WAR-

BURTON of COBRIDGE in the same county, were extensive potters, and first made cream-coloured pottery by the use of fluid glaze introduced by Booth.

WILLIAM ADAMS of Tunstall was a favourite pupil of Wedgwood, and while with him executed some of his finest specimens of jasper ware. He afterwards went into business on his own account, and by his great care and the knowledge he had attained in Wedgwood's service, carried on an extensive trade. The knowledge of the mixture of the clays by the introduction of sulphate of barytes in the making of Wedgwood's jasper, was very generally known long before his death.

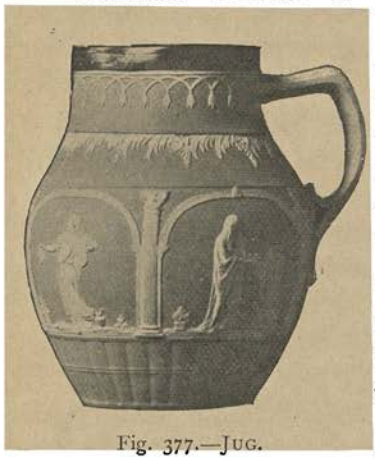


Fig. 377.—JUG.

Fig. 377 is a jug of blue jasper in imitation of Wedgwood, in the Victoria and Albert Museum.

Fig. 378. A jasper plaque, with Diana in relief.

Fig. 378.—PLAQUE.

LANE END. JOHN TURNER of Lane End made a fine description of ware, and his productions were the most successful imitation of Wedgwood's jasper, with ornaments in relief, and only second to the latter's in excellence; he also made a fine white stoneware.

Fig. 379 represents a sugar basin of yellow clay, with figures in relief; in the Victoria and Albert Museum.

Fig. 380. A teapot, with medallion of figures in relief.

Fig. 379.—Sugar Basin.

Fig. 380.—Teapot.

Longport. The Messrs. Davenport of Longport made great improvements in the manufacture of earthenware, they were celebrated especially for their stone china; the manufactory was established in 1793, and has been successfully carried on up to the present day in the same family.

Fig. 381.
Cup, Cover, and Saucer.

Fig. 382.—Dish.

Figs. 381 and 382 are examples of this ware in the Victoria and Albert Museum.

Lane Delph (now Middle Fenton). Miles Mason of Lane Delph early in the present century produced some fine ware. The ironstone china was brought to great perfection by Charles James Mason, and the forms were of a high character, very much resembling porcelain.

Fig. 383.
Cup, Cover, and Saucer.

Fig. 383 is a cup, cover, and saucer, by Mason; in the Victoria and Albert Museum.

STOKE-ON-TRENT. THOMAS MINTON established a manufactory at Stoke-upon-Trent in 1791; he was apprenticed to Turner of Caughley as an engraver. His productions were of the useful kind, viz., services for the table, in imitation of common nankin. He died in 1836, and was succeeded by his second son, the celebrated Herbert Minton, who brought the potter's art to great perfection. He largely increased the business, and manufactured articles in earthenware, hard and soft porcelain, and parian. Reproductions of Italian maiolica, Della Robbia, Palissy, and Henri II. ware were also extensively made by him. He died in 1858, and was succeeded by Michael Daintry Hollins and Colin Minton Campbell, his nephew and heir. The founder's grandsons afterwards succeeded to the business; the firm of Messrs. Minton & Co. still exists, but there are no members of the family now connected with it.

This mark was used by Thomas Minton, the double S for Stoke and M for Minton; the numerals refer to the pattern.

LIVERPOOL

Early in the eighteenth century, and probably much before that, Liverpool was noted for the manufacture of pottery. Little is known of its early history, and it was not until Mr. Jos. Mayer rescued from oblivion many interesting particulars that anything like a succinct account was published. In his interesting notice of the Art of Pottery in Liverpool, we learn that the most celebrated of the early potters was Alderman Thomas Shaw, who had works for making pottery in the beginning of the eighteenth century; several large plaques and monumental slabs of his make are in existence, dated from 1716 to 1756. About this time, there seems to have been a large demand for punch bowls; as these formed the principal ornaments on the sideboards of the middle

Fig. 384.—MUG.

classes, and especially on board the ships, which were constantly going and coming in the port, considerable pains were taken in decorating them, and many are still in existence painted with ships, convivial mottoes, and inscriptions; one of these, which will hold at least two gallons, is in the Victoria and Albert Museum; another has the inscription "Parliament bowl, free without excise," 1736, alluding to the taking off the duty on spirits by "Walpole's Bill." A third praises the fine quality of the tin used for making the glaze, from Luxulion in Cornwall, the name of the owner of the mine (and date 1731) being thus immortalised:—

Fig. 385.—PUNCH BOWL.

"John Udy of Luxulion
His tin was so fine,
It glidered this punch bowl
And made it to shine.

Pray fill it with punch,
Let the tinners fill round,
They never will budge
Till the bottom they sound."

Another important establishment was founded by Mr. John Sadler, the son of a painter, who had learnt the art of engraving.

Fig. 386. MUG.

He was the inventor, about 1752, of the method of transferring prints from engraved copper plates upon pottery, and in conjunction with Guy Green, proposed to take out a patent in 1756, the draft of which is still preserved, but they preferred keeping the invention secret to the doubtful security of patent rights.

Fig. 387. MUG.

Wedgwood availed himself of this new mode of decoration, and sent his Queen's ware weekly to Messrs. Sadler and Green to be printed.

Examples.

Fig. 384. Mug, printed with Freemason's arms by Sadler.

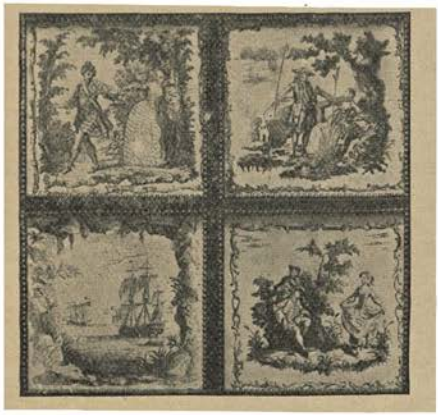


Fig. 388.—Tiles.

Fig. 385. Punch bowl, printed with a ship.

Fig. 386. Porcelain mug, with transfer portrait of General Wolfe, signed by J. Sadler.

Fig. 387. Mug, with transfer portrait of Lord Chatham.

Fig. 388. Four printed tiles by Sadler; these are in Lady Charlotte Schreiber's collection.

Fig. 389. A tortoiseshell mug.

Fig. 390. A teapot with portrait of Wesley.

All are in the Victoria and Albert Museum.

Richard Chaffers was the principal manufacturer of Liverpool; he served his apprenticeship with Alderman Shaw, and in 1752 established a bank for the manufacture of blue and white earthenware and fine porcelain. His dinner and tea services, punch bowls, jugs, mugs, and decorative vases, gained him great reputation, and they were largely exported to our American Colonies (now the United States). A very useful little article in particular, which had a great run there, was a pepper-box of the hour-glass shape, inscribed with the maker's name at length and the date 1769; it was so well known that it was a common saying of an ill-tempered person that "he was as hot as Dick's pepper-box."

His porcelain works were established about the same time as those of Worcester and Derby, and his productions had a great sale in England.

Fig. 389.—Mug.

Fig. 390.—Teapot.

Victoria and Albert Museum.

In the *Liverpool Advertiser* of 1756, we find his china manufactory thus advertised:—"The porcelain or china ware made by Messrs. Richard Chaffers & Co. is now sold here in the town, but at their manufactory at Shaw's Brow considerable abatement is made for exportation and to wholesale dealers." Several specimens are preserved in the Mayer Collection, Liverpool, which were obtained from members of the family in the neighbourhood.

Mayer gives an interesting account of an expedition Chaffers made into Cornwall, as early as 1756, to search for kaolin or soap stone, which our limits will not allow us to give at length. Suffice it to say, that this eminent potter greatly advanced the art in Liverpool, and his excellence was frankly acknowledged by Wedgwood himself, to whom he presented a tea-set of his china ware, and who, on admiring the body and examining the colours used in the decoration, exclaimed, "This puts an end to the battle. Chaffers beats us all in his colours, and with his knowledge he can make colours for two guineas which I cannot produce so good for five." At his death many of his best potters entered the service of Mr. Wedgwood.

The Liverpool establishments of PENNINGTON, PHILIP CHRISTIAN, and RICHARD ABBEY, were on an extensive scale, but towards the end of the eighteenth century only one of any importance survived, and that belonged to Messrs. WORTHINGTON, HUMBLE, and HOLLAND, who in 1796 established a large manufactory on the south bank of the Mersey. As Wedgwood had christened his settlement Etruria, they called theirs Herculaneum. A larger capital being required, in 1806 an increase of proprietors took place. The first wares made here were Queen's and blue printed ware. About 1800 the production of porcelain was commenced, the mark used being "Herculaneum," or "Herculaneum Pottery." About 1836, when the factory came into possession of Messrs. Case, Mort, & Co., the mark used was a bird called the liver, which forms the crest of the Borough of Liverpool.

JACKFIELD, near Thursfield, in Shropshire. There was an old pottery here about 1760. The ware was of a red clay, with a brilliant black glaze, sometimes with scrolls and flowers in relief. Tea services are frequently seen. The jugs were known in the locality as "black decanters." About 1780 the works were taken by Mr. John Rose, and subsequently removed to COALPORT, on the opposite side of the Severn, where the well-known Salopian porcelain was made.

Fig. 391.—TEAPOT.

Fig. 391 is a black glazed teapot inscribed "Richard and Ruth Goodin, 1769"; in the Victoria and Albert Museum.

FULHAM

The first successful imitation of the *grès de Cologne* was made by JOHN DWIGHT, an Oxfordshire gentleman, and in course of time it almost entirely superseded the importation from abroad. This great potter took out his first patent in 1671, and established a manufactory at Fulham in that year, which was successfully carried on through two patents of fourteen years each. Dr. Plot, in his *History of Oxfordshire*, published in 1677, thus eulogises him:—"The ingenious John Dwight, formerly M.A. of Christ Church, Oxon, hath discovered the mystery of the stone or Cologne wares, heretofore made only in Germany, and by the Dutch brought over into England in great quantities, and hath set up a manufacture of the same, and hath brought it to greater perfection than it has attained where it has been used for many ages, insomuch that the Company of Glass Sellers of London, who are the dealers for that commodity, have contracted with the inventor to buy only of his manufacture, and refuse the foreign." After speaking of his invention of white and transparent porcelain, he concludes:—"In short, he has so advanced the art plastic, that 'tis dubious whether any man since Prometheus have excelled

him." The Fulham stoneware is frequently seen at the present day in collections. It is of exceedingly hard and close texture, very compact and sonorous, covered with a salt glaze, of gray colour, ornamented with a brilliant blue enamel in bands, leaves, and flowers, having medallions of kings and queens of England in front, with Latin names and titles, or their initials only. Mr. Baylis of Prior's Bank

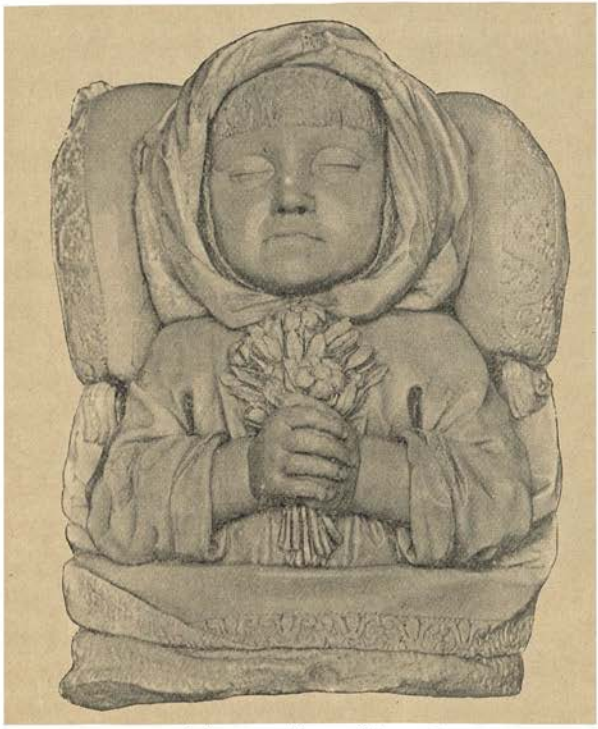


Fig. 392.—Lydia Dwight.

obtained a curious collection of the varieties of ware made at the Fulham works, consisting of about twenty-five specimens which had been preserved (by the Dwight family) since the period of their manufacture, and were purchased by him from the last representative of the family. They next passed into the possession of Mr. Reynolds, who sold them by auction, and they are now unfortunately dispersed. Among these were some beautifully modelled busts, in the *grès* or stoneware, of Charles II. and James II., and figures

of heathen deities from 7 inches to 13 inches high; but the most interesting relic was a half-length female figure of a child lying upon a pillow with its eyes closed, clasping a bouquet of flowers, evidently modelled from the child after death. It tells its own tale, for on the back is inscribed—"Lydia Dwight, dyed March 3, 1673." Fig. 392. This is now in the Victoria and Albert Museum.

There was also a large fayence plateau, covered with the rich *bleu de Perse* enamel, decorated in white, with the royal arms and monogram of Charles II. Dwight produced a great variety of objects, and brought the potter's art to a great perfection. The figures, busts, and groups are exquisitely modelled, and will bear comparison with any contemporary manufactures of Europe. A careful inspection will convince any unprejudiced mind of the erroneous impression which exists, that until the time of Wedgwood the potter's art in England was at a very low ebb, and that none but the rudest description of pottery was made, without any attempt to display artistic excellence. For here, a century before Josiah Wedgwood's time, we have examples of English pottery which would do credit to the atelier of that distinguished potter himself. John Dwight died in the year 1737, and with him also departed the glory of his manufactory at Fulham.

Fig. 393.—Jug. Fig. 394.—Bellarmine. Fig. 395.—Fragments.

Fig. 393 is a jug, with Hogarth's Midnight Conversation in relief.

Fig. 394 is a bellarmine of the time of Charles II., with a medallion of C.R. and crown and fleur-de-lis.

Fig. 395. Two fragments of blue and purple stoneware jugs; found in an excavation at the Fulham works. All are in the Schreiber Collection, South Kensington.

LAMBETH

The next important pottery in England was that of Lambeth. In the *History of Lambeth* it is related that about 1650 some Dutch potters established themselves here, and by degrees the industry became important, for the village contained no less than twenty manufactories, in which were made the glazed pottery and tiles used in London and various parts of England. The ware was very

Fig. 396.—DISH.

much of the character of Delft, with a fine white creamy glaze, painted with landscapes and figures in blue.

The white bottles or jugs, upon which are written the names of wines, accompanied by dates ranging from 1642 to 1649, were made here. In 1676 a number of potters obtained a patent on the 27th of October of that year, the preamble to which grant states, "Whereas John Ariens Van Hamme hath humbly represented unto us that he is, in pursuance of the encouragement he hath received from

our Ambassador at the Hague, come over to settle in this our kingdom with his family, to exercise his art of making tiles and porcelain and other earthenwares, after the way practised in Holland, which hath not been practised in this our kingdom."

The trade flourished here for more than a century, until about 1780 or 1790, at which time the Staffordshire potters, by the great improvements they had made in the quality of their ware, and having coal and clay ready to their hand, were enabled to produce it at a cheaper rate, and eventually beat the Lambeth potters out of the field.

The Lambeth potters, about the end of the seventeenth century, appear also to have copied the forms of the Palissy ware, especially in large oval dishes with initials and dates. Fig. 396 is an example of one of these dishes; it is in the Victoria and Albert Museum. They also made, among other articles, apothecaries' slabs, which were used for mixing conserves, pills, &c., and hung up in their shops; these slabs were in form of a heart or escutcheon, generally painted in blue *camaïeu*, with the apothecaries' arms and the motto, "Opiferque per orbem dicor."

YORKSHIRE

YEARSLEY. A pottery of coarse character was made here in the seventeenth century. A factory was established by an ancestor of Josiah Wedgwood about the year 1700; and on the estate of Sir George Wombwell pancheons, pitchers, and fragments of pottery, of a coarse brown ware, with lead glaze, have been frequently found on the site of the old manufactory, the existence of which has been handed down in the district by the traditionary distich—

> "At Yearsley there were pancheons made
> By Willie Wedgwood, that young blade."

There was also a manufactory established at the Manor-house, YORK, about 1665, of which little is known except the mention of its existence by Ralph Thoresby and Horace Walpole; although it is by the former erroneously called

porcelain, the ware is actually a fine stoneware, with a salt glaze. Lord Oxford says: I have a coffee cup of Mr. Place's ware; it is of gray earth, with streaks of black, and not superior to common earthenware." This specimen was sold at Strawberry Hill, and is now in the Victoria and Albert Museum. It is very similar to the small specimens of Dwight's early Fulham ware.

DON POTTERY. There was a pottery on the river Don, near Doncaster, established by Mr. JOHN GREEN of New-hill, who came from the Leeds pottery about 1790. In 1807 some other members of his family joined, and the firm was for a short time "Greens, Clark, & Co."

Mr. John J. Bagshawe of Sheffield had a pattern-book containing designs of nearly 300 specimens; the title being as follows:—"Designs of sundry articles of Queen's or cream-coloured earthenware, manufactured by Greens, Clark, & Co., at Don Pottery, near Doncaster, with a great variety of other articles. The same enamelled, printed, or ornamented with gold or silver, to any pattern, also with coats of arms, cyphers, landscapes, &c." The Don Pottery was very similar to that of Leeds, frequently producing pierced work-baskets, vases, dinner, dessert, and tea services, &c.

Fig. 397.—TEA CADDY.

Fig. 397 is a tea caddy of octagonal form, of yellow clay, ornamented with chocolate brown appliqué, musical trophies, and medallions of female figures in relief. The workmanship, in emulation of Wedgwood, is very fine.

LEEDS. The well-known Leeds ware was made by Messrs. Hartley, Greens, & Co. in 1770. This ware is of a sort of cream colour, beautifully made, and has much perforated or basket-work, sharply cut out of the borders in various patterns. Important centre-pieces with figures were also made here, and are easily distinguished from the Staffordshire cream-coloured earthenware. The pieces are frequently stamped "Leeds Pottery," and sometimes with the makers' names.

Fig. 398 is a perforated chestnut bowl and cover; and Fig. 399 a plate printed with a portrait; in the Victoria and Albert Museum.

CASTLEFORD, about twelve miles from Leeds. Here DAVID DUNDERDALE established works for the finer kinds of pottery, especially Queen's ware and the black Egyptian; his pottery is usually marked "D D & Co., Castleford."

Fig. 400.—TEAPOT.

Fig. 400 is a teapot, with ornaments in relief, of white ware edged with blue.

Fig. 401. A candlestick of similar ware.

Fig. 401. CANDLESTICK.

Both are in the Victoria and Albert Museum.

SWINTON, near Rotherham. A very important manufactory was initiated by Mr. EDWARD BUTLER in 1757, on

Fig. 402.—TEAPOT.

the estate of the Marquis of Rockingham. In 1765 it was carried on by Mr. William Malpas, and in 1778 by Messrs.

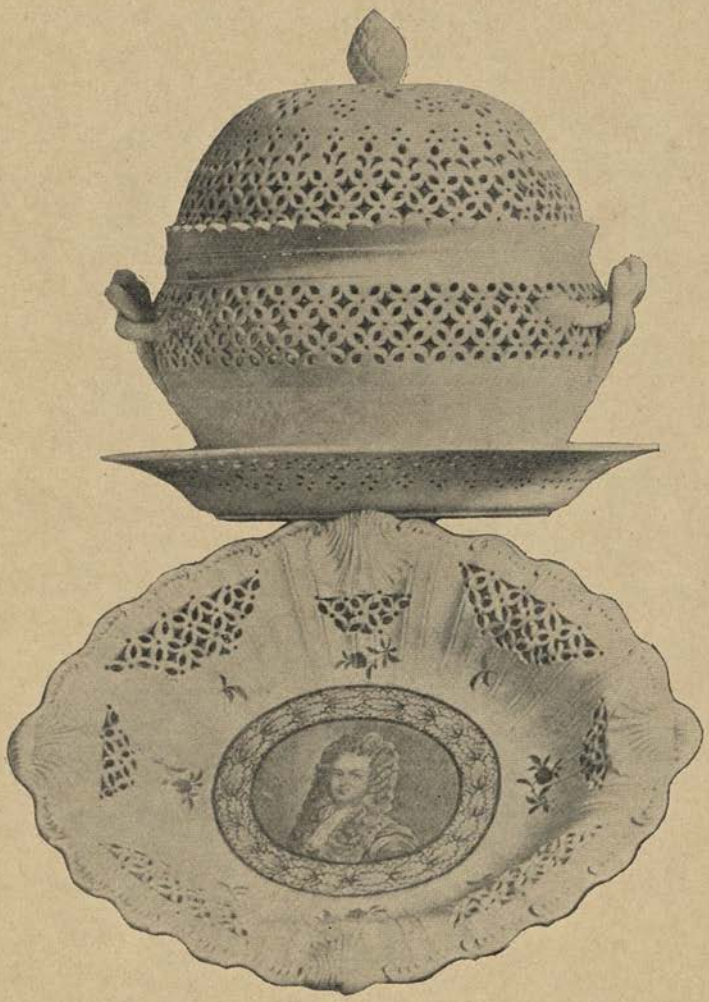


Fig. 398.—Chestnut Bowl and Cover. Fig. 399.—Dish.

Victoria and Albert Museum.

Bingley, Brameld, & Co., who enlarged the works, and made earthenware of a very superior quality. The well-known Rockingham teapots, of a mottled chocolate colour, glazed inside with white, were in great repute for extracting the full flavour of the beverage "which cheers but not inebriates." These vessels are higher, and more like coffee-pots, which was considered an improvement. They were usually stamped "Rockingham," but the names of "Brameld" and of "Mortlock" are occasionally found. But the aims of the Messrs. Brameld were of a higher character, and some exquisite works of great artistic merit were produced. A favourite pattern was a large flower vase, called the lotus vase, formed of upright overlapping leaves, with birds and butterflies in relief, all enamelled in colours. These vases may easily be mistaken for oriental ware. When the Rockingham works were closed in 1842 many of the moulds were purchased by Mr. John Reed, and transferred to the Mexborough pottery. Among them was the lotus vase, and the keep of Conisborough Castle, a Norman structure near Swinton.

NEWCASTLE-ON-TYNE. There were some extensive manufactories here for making Queen's ware, some of which is perforated like that of Leeds, and has wicker pattern borders.

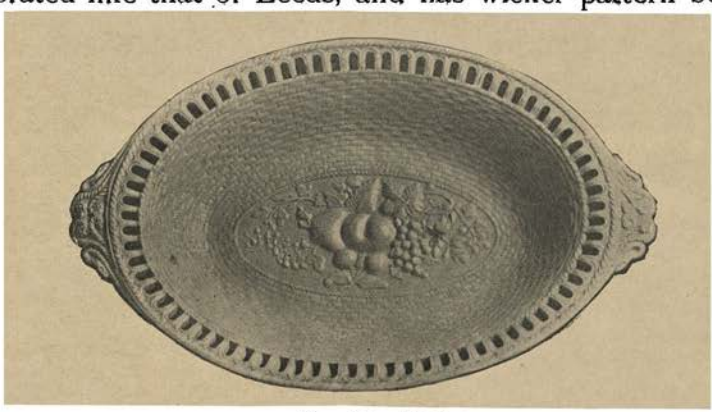


Fig. 403.—DISH.

Some of the earthenware mugs have a pink metallic lustre, and are ornamented with transfer engravings. On these we have a view of the new bridge over the Weir, and on the

inside a toad in relief, which, when the mug is filled with beer, is unseen, but when the liquor is half drunk becomes visible, much to the horror of a person who is drinking it. One similar, in the Victoria and Albert Museum, is inscribed—

Fig. 404.—Mug.

"Though malt and venom seem united,
Don't break my pot, or be affrighted."

Fig. 403. A dish of Queen's ware, with fruit in relief, stamped, "Fell, Newcastle."

Fig. 404. A mug, with printed monument of Lord Nelson, inside is a toad; marked "Fell & Co., Newcastle Pottery"; in the Victoria and Albert Museum.

St. Anthony's, about 2½ miles from Newcastle-upon-Tyne; makers, Sewell & Donkin. Queen's ware and pink metallic lustre, also printed subjects; sometimes Sewell alone, the name stamped. A jug of his make has cupids in relief, coloured with pink metallic lustred clouds and bronzed borders; in the Victoria and Albert Museum (see Fig. 405). He also produced ware like that of Leeds, pierced wicker baskets, &c.

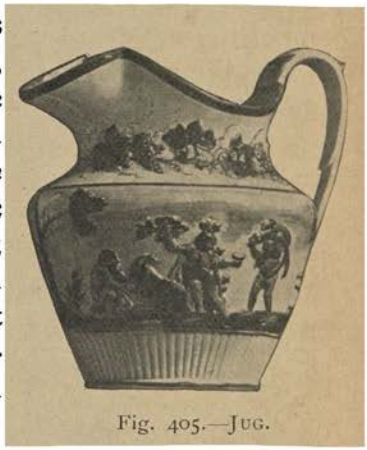


Fig. 405.—Jug.

Nottingham. The stoneware made here in the first half of the eighteenth century is well known; it has usually a dark brown glaze, with a slightly metallic lustre, is very hard and durable, and is frequently ornamented with outlines of stalks and flowers, especially the pink. Tobacco jars in the form of a bear, puzzle jugs, &c.

Fig. 406.—Mug.

Fig. 406 is a brown stoneware mug, inscribed, "Made at Nottingham, the 17th August 1771."

Fig. 407.—Jug.

Fig. 407 is a jug in form of a bear; Victoria and Albert Museum.

Fig. 408.—Plate.

Great Yarmouth. A potter named Absolon decorated pottery of the cream colour. An arrow is found impressed on many pieces; others have the name of Turner. The favourite subjects are single flowers and plants, with their names on the back of the piece.

Fig. 408 is a plate painted with a flower; in the Victoria and Albert Museum.

Lowesby, in Leicestershire. A pottery was established by Sir Francis Fowkes, about the year 1835. The mark, sometimes without the fleur-de-lis, is stamped on red terra-cotta with black enamelled ornaments, in imitation of Wedgwood.

Fig. 409.—Garden Pot.

Figs. 409 and 410 represent a garden pot and a vase; in the Victoria and Albert Museum.

Fig. 410.—Vase.

Bristol. At Redcliffe Backs a manufactory of Delft ware was carried on in the 18th century by Richard Frank. There is in the Victoria and Albert Museum a slab composed of twenty-four tiles, with a view of St. Mary Redcliffe

Church, painted by him about 1738; see Fig. 411. He was preceded by a potter named Read.

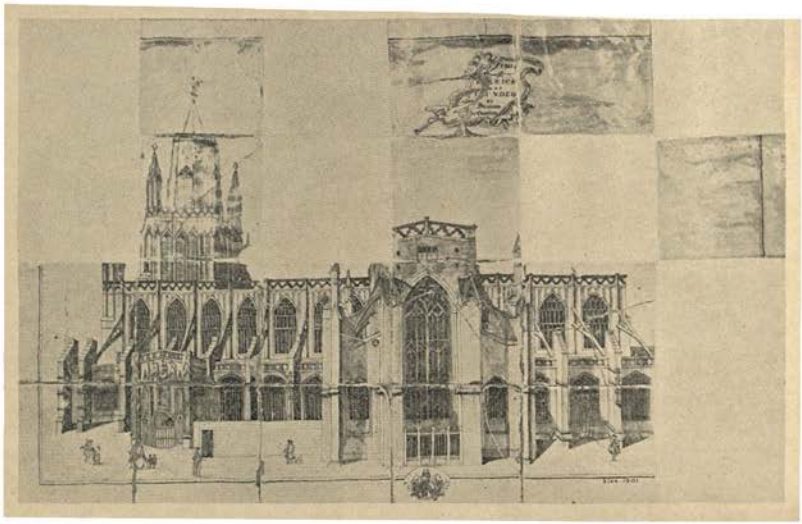


Fig. 411.—Tiles.

At Temple Backs, Bristol, Joseph Ring, son-in-law of Cookworthy (after the porcelain works had been relinquished in 1777), opened a manufactory called the "Bristol Pottery." It was carried on for many years, and about 1820 it was occupied by Messrs. Pountney & Allies. The articles produced were similar to those of the superior potteries in Staffordshire, and the mark used was a cross.

Cadborough, near Rye in Sussex. A pottery was estab-

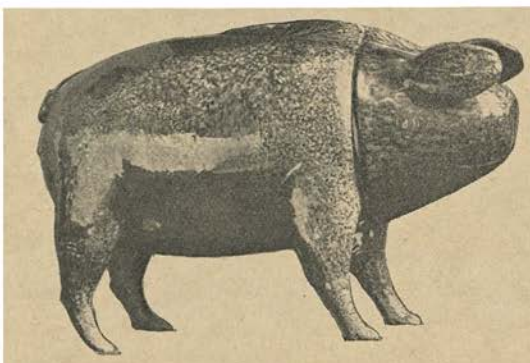


Fig. 412.—Vessel.

Fig. 413.—Vase.

lished here early in the nineteenth century for the manufacture of common sorts of pottery, but some vases of elegant forms of glazed ware were also produced. The works are now carried on at Bellevue Pottery, Rye.

Fig. 412 is a curious vessel, used at weddings, in the form of a pig; and Fig. 413 is a small green vase; both are in the Victoria and Albert Museum.

SWANSEA. A manufacture of earthenware was estab-

Fig. 414.—DISH.

lished at Swansea about 1750; it was greatly enlarged by GEORGE HAYNES in 1780, who styled it the "Cambrian Pottery." In 1802 the works were purchased by Lewis Weston Dillwyn, for the manufacture of pottery; but about 1810 an improved ware was made which was termed *opaque porcelain*, and, with the assistance of Young, the draughtsman employed in delineating natural history, the ware became remarkable for its beautiful and truthful paintings.

Fig. 415.
CUP AND COVER.

The early Swansea ware was elegant in form, including ornaments in the form of lamps, &c., frequently covered with a deep blue glaze.

Fig. 414 is a dish; mark, "Swansea," and the letter C.

Fig. 415 is a custard cup and cover. Both specimens are in the Victoria and Albert Museum.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

WORCESTER VASE.

Andre & Sleigh, Ltd.

GREAT BRITAIN

PORCELAIN

THE manufacture of porcelain in England began much earlier than has been generally supposed, and the invention was patented in England by John Dwight of Fulham in 1671, while that at St. Cloud was not patented until 1702, thirty years afterwards. The words in Dwight's patent are as clearly indicative of this fact as they can be; it was for "the mistery of transparent earthenware (commonly known by the name of porcelaine or china)." Dr. Plot, in his *History of Oxfordshire*, written in 1677, corroborates the fact. "He" (Dwight) "hath found ways to make an earth, white and transparent as porcellane, and not distinguishable from it by the eye, or by experiments that have been purposely made to try wherein they disagree." The principal test of porcelain being its transparency, there can be no doubt about the nature of the ware here spoken of.

WORCESTER

Although this manufactory originated more than a century and a half ago, and has always been carried on by private enterprise, it is still in a flourishing state. It was established in 1751, chiefly through the exertions of Dr. Wall, a physician and a good practical chemist, who in conjunction with others formed the "Worcester Porcelain Company." The early productions were principally of the useful description, and were sold at a cheaper rate than the wares of Bow and Chelsea. A writer in the Annual Register in 1763 says: "We have, indeed, many other manufactures of porcelain which are sold at a cheaper rate than any that is imported, but except the Worcester, they all wear brown, and are subject to crack, especially the glazing, by boiling water." About the

year 1757, the important method of multiplying designs upon the biscuit ware by means of transferring impressions of engraved copper plates to the surface, was adopted at Worcester almost at the same time as at Liverpool, the invention being in fact claimed by both; but specimens are found bearing the names of Sadler and Green of Liverpool, and Richard Holdship and Robert Hancock of Worcester, dated in the same year. The mark used by Holdship was his initials R. H. and an anchor, being a rebus upon his name; he also printed china for the Derby works, in that case substituting the word Derby for Worcester under his initials. Hancock's name was usually written at length. The garden scenes and tea parties printed upon the Worcester ware are well known. Bat printing succeeded the printing from engraved or etched plates. This new style was accomplished thus: instead of the design being first printed upon paper and then transferred, the plate was stippled with a fine point by London artists after designs of landscapes, shells, fruit, and flowers by Cipriani, Bartolozzi, Cosway, and Angelica Kauffmann, who were so fashionable about the end of the eighteenth century. The copper plate being carefully cleaned, a thin coating of linseed oil was laid upon it, and removed by the palm of the hand from the surface, leaving the oil in the engraved spots; instead of paper, bats of glue were used, cut into squares of the size of the engraving; one of these bats was pressed on to the plate, so as to receive the oil out of the engraved holes, and laid on to the china, transferring the oil to the surface; it was then dusted with the colour required, the superfluous colour being removed carefully with cotton wool, and the china was then placed in the kiln.

The porcelain made from 1760 to 1770 was of very superior quality, and the colours used upon some of the ornamental pieces and services approached very closely to those of Chelsea; the patterns were usually in imitation of Japanese work. There are some Worcester vases finely painted with classical figures and subjects by Donaldson, but

Fig. 416.—Two Cups and a Saucer.

Victoria and Albert Museum.

as he was not attached to the works, and painted also for Chelsea, the vases were probably purchased in the white state, and decorated in London, a very common occurrence. In 1772 the works were sold and another company was formed, Dr. Wall still having the superintendence.

In 1783 the Worcester porcelain works were purchased by Mr. Thomas Flight, from whom they afterwards passed to Messrs. Flight and Barr; the principal painters at this time

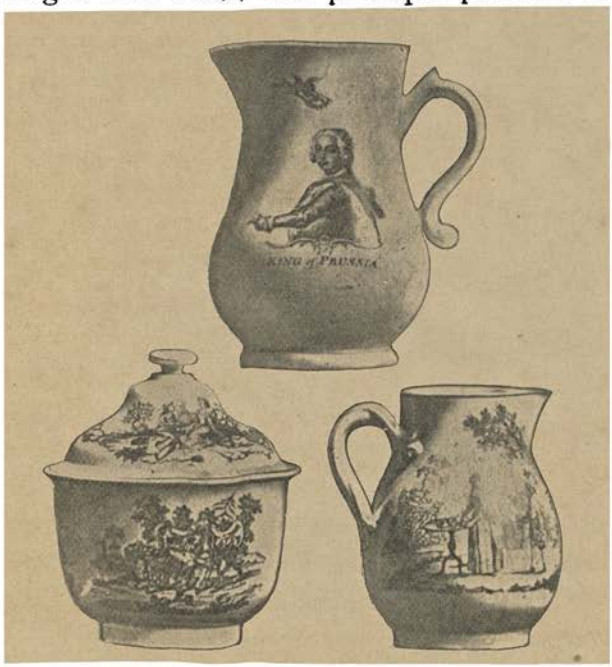


Fig. 417.—Jug.

Fig. 418.—Sucrier. Fig. 419.—Milk Jug.

were: J. Pennington, who painted figures; S. Astles, flowers; G. Davis, exotic birds in the Chelsea style; Webster, landscapes and flowers; J. Barker, shells; Brewer of Derby, landscapes; while Thomas Baxter, an accomplished artist, painted figure subjects.

The marks upon Worcester porcelain are of great variety, but they still historically denote the changes that have occurred in the direction of the manufactory, and we are thereby better able to ascertain the dates of particular specimens. The proprietors seem to have copied the

marks of all the celebrated fabriques in their turn. A few of those most frequently used are here given, from *Marks and Monograms on Pottery and Porcelain*, by W. Chaffers.

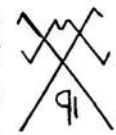


Fig. 420.—Jug.

The Worcester works remained with Messrs. Flight & Barr until 1840, when the two principal manufactories of Worcester—that of Flight & Barr, and that of the Messrs. Chamberlain, were amalgamated; the plant and stock were removed to the premises of the latter, and the new firm was styled Chamberlain & Co. The last-named works were established by Robert Chamberlain in 1786; he was the first apprentice at the Old Worcester Porcelain Company, and he and his brother Humphrey took premises in High Street. At first they only decorated porcelain, which they bought of Turner of Caughley; but they afterwards manufactured largely on their own account, and their business increased to a great extent, being patronised by the royal family. A service for the East India Company at Madras was supplied at £4190; another for the Prince Regent cost £4000. A presentation service was also made about this time for Lord Nelson. To give an idea of the prevailing taste for showy china at the beginning of the last century, Mr. Binns says that Messrs. Chamberlain paid on an average £4500 per annum for wages; and the amount for gold alone to decorate the porcelain was £900 per annum. The usual mark was simply "Chamberlain's Worcester."

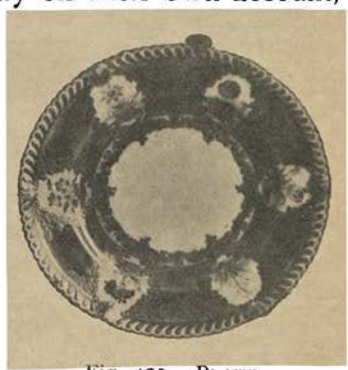


Fig. 421.—Plate.

Fig. 422.—Portion of a Tea Service.

Fig. 423.—Portion of a Tea Service.

These two works which were united in 1840, remained so until 1852, when Messrs. Kerr & Binns became the ostensible proprietors. In 1862 another Joint Stock Company was formed, Mr. R. W. Binns having the direction of the artistic department and Mr. Edward Phillips being general superintendent.

Examples.

Fig. 416. Two cups and saucer, dragon pattern. Fig. 417. Mug with transfer, the King of Prussia. Figs. 418 and 419. Sucrier and milk jug, with transfer of garden scenes. Fig. 420. Jug, blue ground, with painted medallions of flowers and birds. Fig. 421. Plate, decorated with blue and gold, by Chamberlain. These are in the Victoria and Albert Museum.

Fig. 422. Portion of a tea service, Japanese pattern, blue, red, and gold.

Fig. 423. Portions of a tea service, transfer coloured views and figures, partly gilt.

See also coloured illustration of a hexagonal vase and cover, with the mark, a square in blue. In the Schreiber Collection.

SWINTON, near Rotherham. The manufacture of porcelain at the ROCKINGHAM WORKS was introduced, under the patronage of the Earl Fitzwilliam, about the year 1823 by Thomas Brameld, who spared no expense in endeavouring to bring it to perfection. The china was of a superior description, and the painting and decoration were of a high character. The ordinary services were marked BRAMELD, while the ornamental pieces were stencilled with a griffin. In 1826 the proprietor became embarrassed, but the works were continued with the Earl's assistance until 1842. In 1832 they succeeded in obtaining royal patronage, and a magnificent service was ordered by King William IV.; instead, however, of placing the firm in a more flourishing condition, it was actually the cause of its ruin, for the

expense incurred by the engagement of first-class artists, and the superabundance of gold employed in decorating the service, resulted in so great a loss that the manufacture was totally discontinued a few years after.

Fig. 424.—PLATE.

Fig. 424 is a pattern plate in the Victoria and Albert Museum, and Fig. 425 a vase or centre-piece of the service made for William IV., with paintings of "The Tight Shoe," &c.; height, 14 inches.

Fig. 425.—VASE.

DERBY

The earliest manufactory was called "The Derby Pot Works," and was carried on at Cock Pit Hill by Messrs. John and Christopher Heath for pottery and porcelain. It is said to have been on an extensive scale, but little is known of its operations. The proprietors, who were bankers in Full Street, became bankrupt in 1780, when the stock was sold and the works discontinued.

Fig. 426.—CUP.

Fig. 427.—Vase.

Fig. 428.—Pair of Groups.

Victoria and Albert Museum.

The "Derby Porcelain Manufactory" was founded in 1751 by William Duesbury; the first productions were chimney ornaments, lambs, sheep, and services for the table,

Fig. 429.—Pair of Vases.

but it was probably not until he purchased the Chelsea works in 1769 that any great reputation was acquired, and few if any specimens can be identified. On this occasion the pieces were marked with a D and an anchor across it,

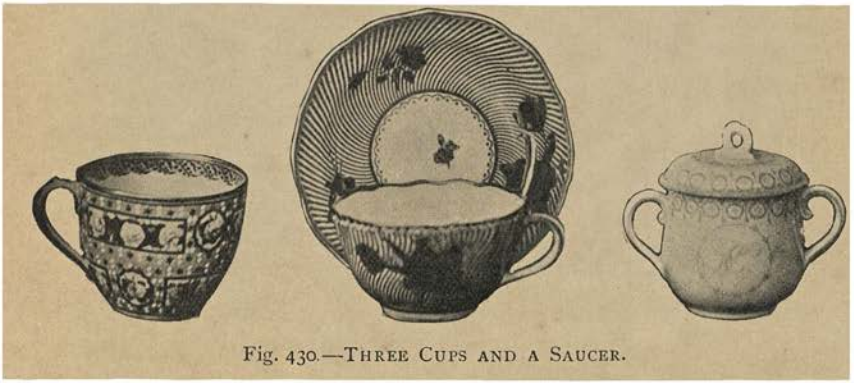


Fig. 430.—Three Cups and a Saucer.

denoting the union of the Derby and Chelsea works; these are called Derby-Chelsea porcelain. Some beautiful examples of porcelain painted in the Chinese style were produced about this time, but as the rage for oriental ware seemed so prevalent, the proprietor, to insure the sale of

his china, copied the Chinese marks as well as the style of decoration; and the Dresden mark of the crossed swords is also sometimes found upon them. But his ordinary trade mark was

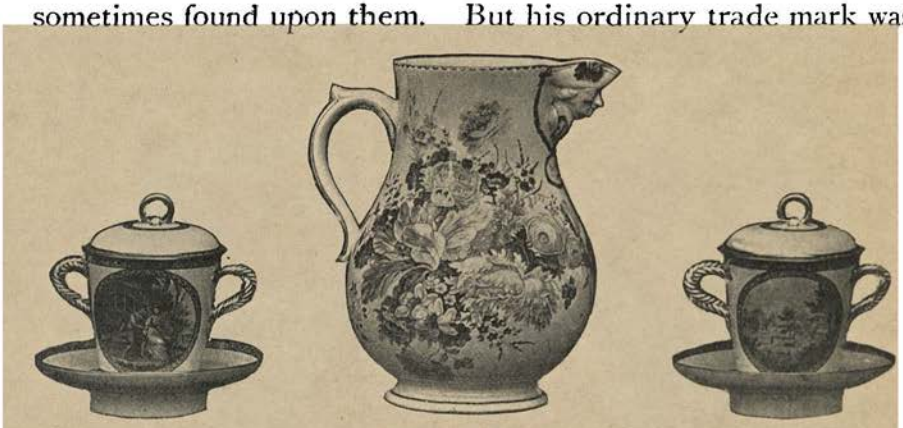


Fig. 431.—Jug.
Fig. 432.—Pair of Cups, Covers, and Saucers.

the D and anchor. Subsequently, after royal patronage had been accorded, the mark was altered to an italic *D*, with a cross above, and three dots in each side angle, surmounted by a crown. This china is termed Crown-

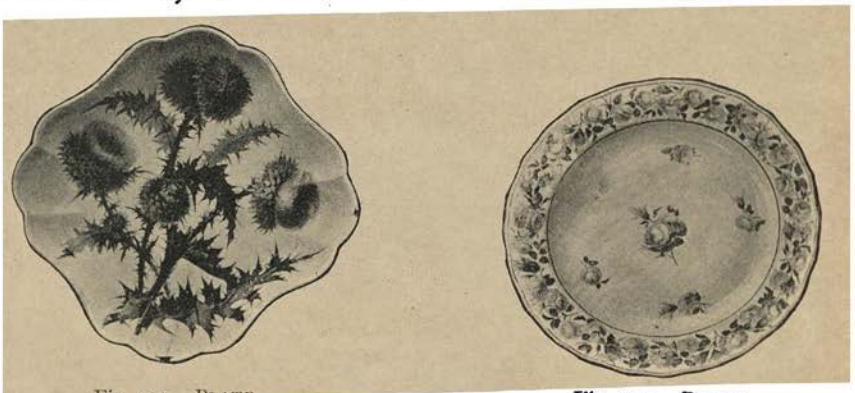


Fig. 433.—Plate.
Fig. 434.—Plate.

Derby; it was produced from 1780, and was continued by Bloor, the successor of Duesbury, as late as 1830. After the purchase of the Chelsea and Bow works, the Derby porcelain manufactory rose to great importance, the proprietors having of course retained the

Fig. 435.
CUP, COVER, AND SAUCER.

Fig. 436.
TEAPOT.

Fig. 437.
CUP AND SAUCER.

Fig. 438.
CUP AND SAUCER.

Fig. 439.
DISH.

Fig. 440.
CUP AND SAUCER.

best workmen who had been engaged there. In fact, with all the models and moulds, the mixers, throwers, and painters of those two great establishments, the manufactory may be con-

Fig. 441.—Cup, Cover, and Saucer.

Fig. 442.—Scent Vase.

sidered as the Chelsea and Bow works continued in another locality. Upon the death of William Duesbury, in 1785, his son William still remained there, and a third William Duesbury

Fig. 443.—Plate.

succeeded in the beginning of the last century. About 1815, Robert Bloor, took over the works, which were altogether closed in 1848. An offshoot, however, is still carried on.

Examples.

Fig. 426. Porcelain cup, with the letter R, attributed to the early Cock Pit Hill works.

Fig. 427. Chelsea-Derby vase with painted medallions.

Fig. 428. Pair of Chelsea-Derby groups, lovers in alcoves.

In the Schreiber Collection, Victoria and Albert Museum.

Fig. 429. Pair of Chelsea-Derby vases, view of Kedleston Hall, &c., with gold stripes.

Fig. 430. Three cups and a saucer.

Fig. 431. "The Rodney Jug," painted by E. Withers, *c.* 1782, used by a club of china painters at Derby for seventy years.

Fig. 432. Pair of cups, painted with views in Derbyshire.

Fig. 433. "The thistle plate," painted by W. Pegg, *c.* 1800.

Fig. 434. Plate, painted with flowers by Billingsley.

Fig. 435. Chocolate cup, cover, and saucer, blue and gold border.

Fig. 436. Chelsea-Derby teapot, painted with flowers and gold lines.

Fig. 437. Chocolate cup and saucer, with gilt border and feather sprig.

Fig. 438. Chelsea-Derby cup and saucer, painted with flowers and gold lines.

Fig. 439. Chelsea-Derby dish, painted with flowers and gold lines.

Fig. 440. Cup and saucer, blue and gold, jewelled.

Fig. 441. Crown-Derby cup, cover, and saucer.

Fig. 442. Crown-Derby scent vase, with flowers in relief.

All in the Victoria and Albert Museum.

Fig. 443. "The Derby 'prentice plate," kept for sixty years at the works as a pattern; painted by Billingsley, *c.* 1785.

Fig. 444. Crown-Derby cup, cover, and saucer, painted with "The Smugglers" and flowers on gold ground.

Fig. 444.—Cup, Cover, and Saucer.

BURTON-ON-TRENT. A manufactory of earthenware was established here early in the last century, and from about 1839 porcelain was made for seven years; a specimen of the ware is here given. Fig. 445, a porcelain comport, painted with flowers and fruit, belonging to Mr. William Bemrose.

Fig. 445.—COMPORT.

WIRKSWORTH. A manufactory of china as well as pottery, established by a Mr. Gill, existed here about 1770, and continued for about twenty years, but no mark is known.

Fig. 446.
CUP AND COVER.

Fig. 446 is a cup and cover, with raised scale pattern, assigned to this place; belonging to Mr. William Bemrose.

PINXTON. A manufacture of porcelain was established at Pinxton in Derbyshire, about 1795, by Billingsley in partnership with John Coke; the former was a practical potter, having been engaged at the Derby works as a

Fig. 447.—JARDINIÈRE.

Fig. 448.—FLOWER-POT.

flower painter, in which capacity he excelled; he brought with him a staff of workmen and their families, and the factory went on successfully for about five or six years, when Billingsley left; it was continued by Coke, and afterwards by Cutts the foreman, but was altogether discontinued about

1812. The ware made here by Billingsley was of that peculiar transparent character of which the receipt was only known to himself, and which he subsequently introduced at Nantgarw; a favourite pattern was the French sprig or "Chantilly," being an imitation of the Angoulême china. We give the following examples:—

Fig. 449.—Sugar Bowl and Cover.

Fig. 447. A jardinière, painted with views of Dove Dale, and other places in Derbyshire.

Fig. 448. A flower-pot, French sprig pattern; belonging to Mr. William Bemrose.

Fig. 450.—Ice Pail.

Fig. 449. A sugar bowl and cover painted with landscapes, and a red border.

Fig. 450. Ice pail, one of a pair, primrose ground, with deep border of flowers by Billingsley; in the Victoria and Albert Museum.

LOWESTOFT

The manufactory was established about 1756. The owner of Gunton Hall, Hewlin Luson, Esq., discovered on

his estate some fine clay, which, upon examination, was found suitable for making porcelain; hence the origin of the china manufactory at Lowestoft. Gillingwater says it met with great opposition from the china manufacturers near London, who actually bribed the workmen to spoil the ware made there, and exercised every art to render the scheme abortive; but, notwithstanding this unhandsome treatment, the manufactory was permanently established by Messrs. Walker, Browne, Aldred, and Richman. Several important aids were favourable to the undertaking; they had on the sea shore the finest and purest sand which could be found on the coast of England, and as silica entered largely into the composition of their china, it was essential to the proprietors.

Fig. 451.—PLATE.

That a very considerable trade was carried on here in the manufacture of porcelain is beyond dispute. The ware found a market not only in the adjacent counties but in London, where, according to Gillingwater (*History of Lowestoft*), a warehouse was kept to execute the orders received from London and the adjoining towns, and Lowestoft being on the extreme easterly point of England, the inhabitants had great intercourse with Holland, where doubtless much of the ware was sold; and it is thought a considerable amount was exported for the Turkish market. The greatest prosperity of this manufacture was from 1770 to 1800.

The works were closed in 1802, and the best workmen were transferred to the Worcester works, which will account for many striking similarities between the blue wares of these two towns.

The question about *hard paste* having been made at Lowestoft is placed beyond dispute upon the best authority.

It was probably introduced about 1775, after Champion's failure. There were several persons living there in 1865, who testified to the fact that nothing passed out of the factory but what was made in it, and that no Oriental porcelain ever came into it to be decorated. There is a much greater variety of Lowestoft porcelain than is generally imagined; the most frequent is *hard paste*, ornamented with pink and purple roses and minute highly finished roses in festoons. The ornamental borders are exceedingly rich, being diapered

Fig. 452.—Cup, Cover, and Saucer.

Fig. 453.—Cup and Saucer.

with gold and colours. The more highly finished services usually have the initials or coats of arms of the families for whom they were made, and are superior both in design and delicacy of pencilling and finish to most other English manufactures. A rich cobalt blue was sometimes introduced in the borders, and overlaid with gold stars.

The principal painters were Powles, who painted views and landscapes; a French artist named Rose, who painted flowers; Robert Allen, John Sparham, Thomas Curtis, and others. For a detailed account of this important manufactory, the reader is referred to *Marks and Monograms on Pottery and Porcelain*, by W. Chaffers, pages 813–841.

Examples.

Figs. 451 and 452 represent a plate, cup and cover, with views and birds, elaborately gilt, attributed to Lowestoft.

Fig. 453. Cup and saucer, with an owl, the crest of Woodley of Beccles.

Fig. 454. Coffee-pot and four cups, of this manufactory.

Fig. 454.—Coffee-pot and Four Cups.

PLYMOUTH

As early as 1758 William Cookworthy commenced his experiments to ascertain the nature of true porcelain of hard paste, and had searched with great perseverance throughout England for the materials which had been described by the Père d'Entrecolles as the constituent parts of Chinese porcelain. At length a friend of his discovered on the estate of Lord Camelford, in the parish of St. Stephen's, Cornwall, "a certain white saponaceous clay, and close by it a species of granite or moorstone, white with greenish spots, which he immediately perceived to be the two long sought-for ingredients, the one giving whiteness and body to the paste, the other vitrification and transparency." Lord Camelford says, in a letter to Mr.

Polwhele: "The difficulties found in proportioning properly these materials so as to give exactly the necessary degree of vitrification and no more, and other niceties with regard

Fig. 455.—Coffee-pot.

Fig. 456.—Beaker and Cover.

to the manipulation, discouraged us from proceeding in this concern, after we had procured a patent for the use of our materials, and expended on it between £2000 or £3000. We then sold our interest to Mr. Champion of Bristol." The patent was dated 17th March 1768, and the materials are described as growan stone and growan clay. The works were carried on for nearly six years, and consequently a considerable quantity of ware was made. Cookworthy engaged the services of a French artist, M. Soqui, whose ornamental delineations on the articles produced here were very beautiful. Some elegant salt-cellars and table ornaments in the form of open conch shells resting on a bed of coral, &c., all well modelled in hard paste, were favourites for the table.

Fig. 457.—A Bird.

Cookworthy and Lord Camelford continued to work this manufactory until 1774, when the patent right was sold and transferred to Richard Champion.

Fig. 458.—Centrepiece.

Fig. 459.—A Shepherdess.

Fig. 460.—A Shepherd.

Examples.

Fig. 455. Coffee-pot, blue ground, and panels of flowers.
Fig. 456. Beaker and cover, painted with flowers.
Fig. 457. A bird in white porcelain. These are in the Schreiber Collection, Victoria and Albert Museum.
Fig. 458. Centrepiece of shells and rock work.
Fig. 459. A shepherdess.
Fig. 460. A shepherd.
Fig. 461. Sweetmeat stand of shells and rock work.

Fig. 461.—Sweetmeat Stand.

BRISTOL

A manufactory of English porcelain, *soft paste*, was founded at Bristol about 1772 by Richard Champion, but to this he afterwards added the manufacture of *hard paste*, having in 1774 purchased Cookworthy's patent. The ware was brought to great perfection, but the large outlay prevented its being remunerative, and in three or four years he sold his interest in the patent to a company of Staffordshire potters. Horace Walpole, in his Catalogue, speaks of "a cup and saucer, white, with green festoons of flowers," and this was a favourite pattern for services. In these few years a considerable quantity was made; the mark was a cross painted in grey or slate colour; but sometimes the crossed swords were adopted.

Examples.

Figs. 462, 463, and 464. Cup, bowl and cover, and inkstand.
Fig. 465. Dish, painted with flowers.

Fig. 466. Two teapots, painted with flowers; dish, painted with flowers; tripod, supported by griffins; shell salt-cellar.

All in the Victoria and Albert Museum.

Fig. 462.—Cup.

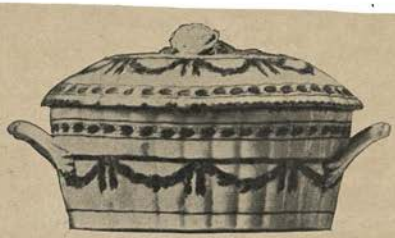


Fig. 463.—Bowl and Cover.

Fig. 464.—Inkstand.

Fig. 465.—Dish.

Caughley, near Broseley, Salop. This manufactory was established in 1751 by a Mr. Brown, and afterwards carried on by a Mr. Gallimore. It was not until 1772 that it rose to any importance, when Thomas Turner commenced operations. He came from the Worcester porcelain manufactory; he was an engraver, and probably learnt his art from Robert Hancock.

The excellence of Turner's porcelain gained him great patronage. In 1780 he produced the celebrated "willow pattern," which, even at the present day, is in great demand, and completed the first blue printed table service made in England. Thomas Minton of Stoke assisted in the completion of it, being articled as an engraver at Caughley.

Fig. 466.—Two Teapots; Dish; Tripod; and Salt-cellar.

John Rose was also in Turner's service. In 1799 Turner retired and Rose became proprietor by purchase; the latter removed the works to Coalport about 1814 or 1815.

The Salopian porcelain had several marks, and has been frequently confounded with that of Worcester; on the early ware the word "Salopian" is often impressed, but sometimes the letter *S* only. The blue printed china made by Turner, of Oriental designs, is marked with Arabic numerals, with

Fig. 467.—Jug.

Fig. 468.—Mug.

Fig. 469.—Plate.

flourishes giving it an Oriental character; some of the jugs have a crescent like the Worcester mark.

Fig. 467. Jug, painted in blue, inscribed "James Kennedy, 1778."

Fig. 468. Mug, painted in blue, with birds and fruit.

Fig. 469. Plate, blue landscape and figures. In the Victoria and Albert Museum.

STAFFORDSHIRE

Coalport. The porcelain works here were established about 1780 by John Rose who had removed his manufactory from Jackfield. He carried on this and the Caughley works simultaneously. In 1820, both the Swansea and the Nantgarw manufactories having been purchased, they were incorporated with Coalport, and Billingsley of Nantgarw (whose beautiful transparent china is well known) was engaged as mixer of the clays, and remained there until his death in 1828. His

receipts for making this china are still in the possession of the firm, but it is too expensive a process to be followed to any great extent, except in special services. The "worm sprig" and the "Tournay sprig" were much made at Coalport. In porcelain and pottery the old "willow pattern" and the "blue dragon" still remained staple articles.

Porcelain was sometimes sent from factories in Staffordshire to artists in London to be decorated. Mr. Baxter, senior, whose

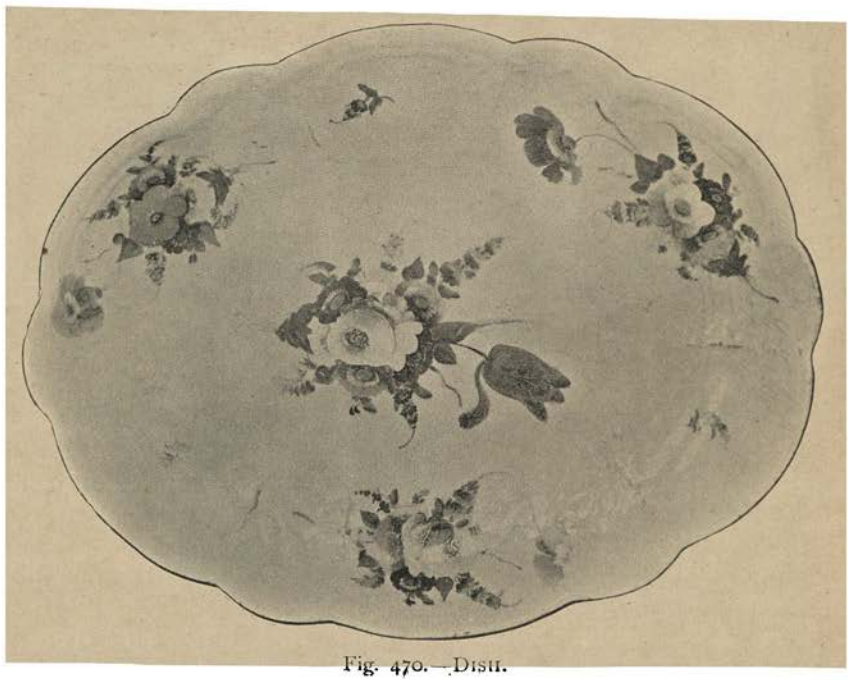


Fig. 470.—Dish.

son, Thomas Baxter, was employed at the Worcester works, had a workshop at No. 1 Goldsmith Street, Gough Square, for painting and gilding china. See the frontispiece, which is a reproduction of a water-colour drawing by Thomas Baxter, showing Mr. Baxter and his assistants at work. A price-list of Coalport white china is displayed on the wall in the background.

Fig. 470 is a dish marked "Coalport improved Feltspar (*sic*) Porcelain. Patronized by the Society of Arts. Gold medal awarded May 30, 1820, J. Rose & Co." In the Victoria and Albert Museum.

COLEBROOK DALE is another name for the Coalport works.

The letters C D and C. B. D. are frequently found upon the decorative china. A more intricate mark has been used since 1861, composed of a large cursive monogram of S and C for Salop and Coalport; within the three loops are the Roman capitals C S and N, signifying that the works of Caughley, Swansea, and Nantgarw have been added.

Fig. 471.—PLATE.

The mark of a red rose is found on some of Rose's early china. The ware is well known, and has much the character of the Derby.

Fig. 471 is a pattern plate of a service given by her Majesty Queen Victoria to the late Emperor of Russia; in the Victoria and Albert Museum.

STOKE-ON-TRENT. SPODE PORCELAIN. The first Josiah Spode had a factory here in 1784 for the production of earthenware. He died in 1797 and was succeeded by his son Josiah, who commenced the manufacture of porcelain about 1800. He was a most successful man of business and acquired a large fortune. The Prince of Wales visited the works in 1806, when Spode was appointed potter to his Royal Highness. Josiah Spode took William Copeland into partnership, and the works are now carried on by Messrs. Copeland and Sons, who manufacture the beautiful parian biscuit ware.

Fig. 472.—CUP, COVER, AND SAUCER.

Fig. 472. Chocolate cup, cover, and saucer, painted in colours and decorated with gilding; early nineteenth century.

Fig. 473. Vase, painted in colours and gold, and deco-

rated with applied garlands in white. In the panel on one side is a painting of "The Mount," Penkhull, the residence of the second Josiah Spode; mark, SPODE written in red.

Both specimens are in the Victoria and Albert Museum.

Fig. 473.—VASE.

HERBERT MINTON when he succeeded to the business at Stoke-on-Trent (see page 326), greatly developed the manufacture of hard and soft porcelain, and copies were made of Sèvres porcelain vases.

Fig. 474.—BOWL.

Fig. 474 is a porcelain bowl, blue and gold, painted with flowers; in the Victoria and Albert Museum.

LONGTON HALL. A porcelain factory was established here about 1752 by William Littler. The ware appears to

have been rather vitreous in character, and somewhat resembles Chelsea and Bow porcelain. The works closed about 1759, and the moulds, &c., are believed to have been purchased by Duesbury of Derby.

Fig. 475 is a vase with wreaths and birds; in the Schreiber Collection, Victoria and Albert Museum.

Fig. 475.—VASE.

BOW

The manufactory of porcelain at Stratford-le-Bow was established about 1730. Thomas Frye, an eminent painter, appears to have been instrumental in bringing the china to that perfection for which the manufactory was celebrated.

He took out two patents for the improvement of porcelain; the first in 1744 was in conjunction with Edward Heylin, the second in 1749. In these the processes are minutely

Fig. 476.—PAIR OF SALT-CELLARS.

described. In 1750 the works were disposed of to Messrs. Crowther & Weatherby, who also had a warehouse at St. Catherine's, near the Tower. In Aris' *Birmingham Gazette* for 1753 we find an advertisement for "painters in the blue and white potting way, and enamellers on china ware, to apply at the China House near Bow; likewise painters brought up in the snuff-box way, &c., and a person who can model small figures in clay neatly." In 1763 "John Crowther of Cornhill, china man," became bankrupt, and in the following year we find gazetted "Benjamin Weatherby of St. Catherine's." Crowther recommenced business; and in 1770 we find in the *Directory* that John Crowther of the Bow china works had a warehouse at 28 St. Paul's Churchyard, and that the firm of Weatherby & Co., potters, was still in existence, and it was probably concerned with him.

Fig. 477.—STATUETTE.

The interesting bowl (now in the British Museum), made at the Bow works in the year 1760, and painted by Thomas Craft, is accompanied by a short history of the works,

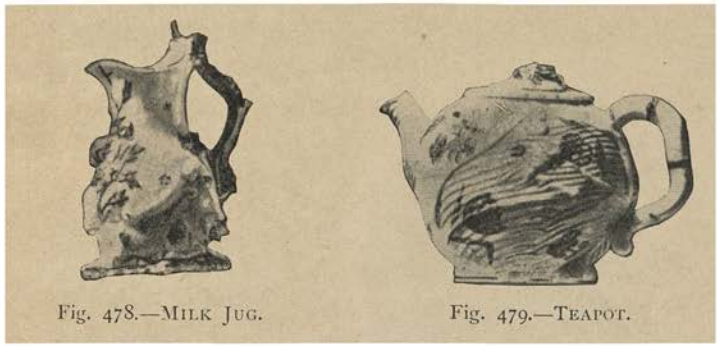


Fig. 478.—Milk Jug. Fig. 479.—Teapot.

which informs us that the names of the proprietors were known all over the world, that they employed 300 persons, about 90 painters, and 200 turners, throwers, &c., all under

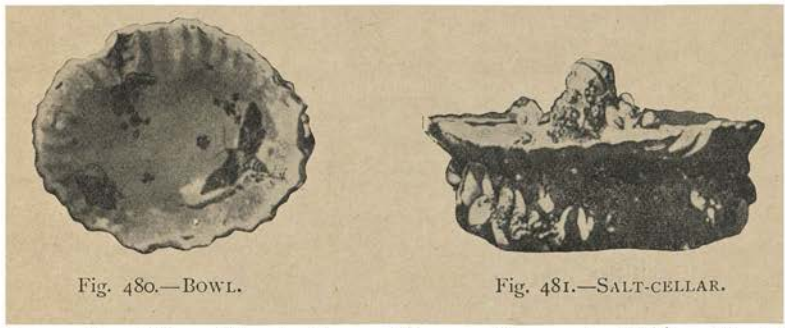


Fig. 480.—Bowl. Fig. 481.—Salt-cellar.

one roof. (See illustration, Figs. 487 and 488.) In 1775 or 1776 the works were sold to Duesbury, and all the moulds and implements were transferred to Derby.

Fig. 482.—Cup. Fig. 483.—Inkstand. Fig. 484.—Cup.

In *Nollekens and his Times* we find a gossip between him and Betew, stating that Nollekens, Moser, Crisp, and Bacon used occasionally to model for the Bow works; that

spirited figures were produced there—"Quin in Falstaff," "Garrick in Richard," "Frederick, Duke of Cumberland," &c.

Vases painted with flowers, and with ornaments in relief, are frequently seen. Favourite patterns were Chinese daisies, birds, quails, &c.

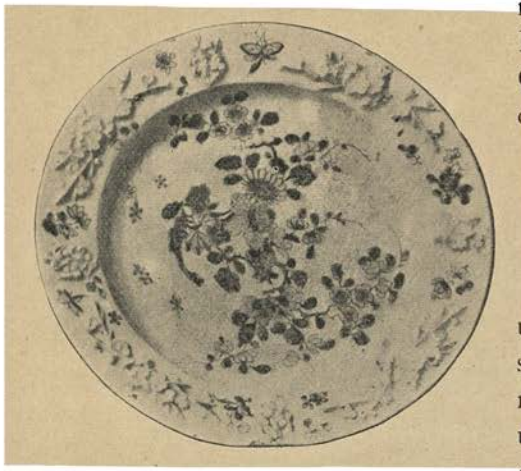


Fig. 485.—PLATE.

A triangle stamped

underneath the ware is supposed to be a Bow mark; but it is also found upon ware marked *Chelsea*. The well-known milk jug, of goats in relief with a bee in front, supposed to represent B for Bow (but actually a wasp) has a triangle; one in Mr. Russell's collection, marked with a triangle, has also legibly written, "Chelsea, 1745." The salt-cellars, with crawfish in full relief and rock-work, bear the same mark; but Walpole, in his *Catalogue of the Strawberry Hill Collection*, speaks of "Two white salt cellars with crawfish in relief of Chelsea china." Some of these have the triangle stamped, others have it in blue. On some china, supposed with more reason to have been made at Bow, we find a bow and arrow, but any marks upon the ware are scarce. For a more detailed account of the Bow porcelain manufactory, the reader is referred to *Marks and Monograms on Pottery and Porcelain*, by W. Chaffers, pages 887–912.

Fig. 486.—TEAPOT.

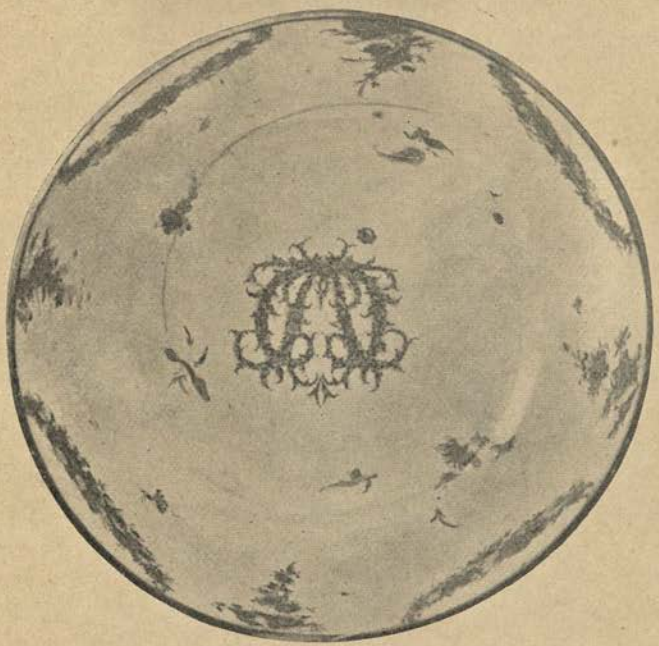


Fig. 487.—Bowl.

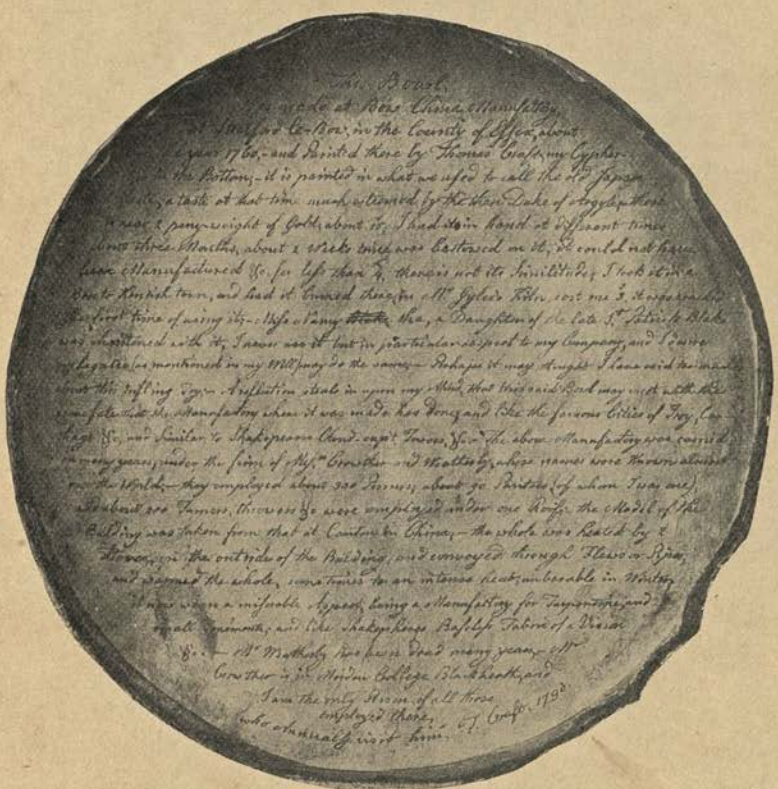


Fig. 488.—Description of the Bowl.

British Museum.

Examples.

Fig. 489.—PLATE.

Fig. 490.—VASE.

Fig. 476. A pair of salt-cellars; kneeling figures holding shells (see fragment found at Bow, Chaffers' *Marks and Monograms*, p. 911).

Fig. 477. Statuette of Mrs. Kitty Clive, of white china.

Fig. 478. Milk jug, with goats and bee in relief.

Fig. 479. Teapot, flower and insects.

Fig. 480. Bowl with a foot, with insects.

Fig. 481. Salt-cellar, shells in relief.

Figs. 482 and 484. Two cups, one with flowers, the other with hawthorn pattern. In the Victoria and Albert Museum.

Fig. 483. "New Canton" ink-stand, 1751.

Fig. 485. Plate, painted with flowers and hawthorn, relief border.

Fig. 486. Teapot, printed with the King of Prussia.

Fig. 491.—FLORA.

Fig. 492.—Sauce-boat.

Fig. 493.—Sphinx. Fig. 494.—Pug Dog.

Figs. 487 and 488. Bowl, painted by Thomas Craft in 1760, and description of it on the lid of its box; in the British Museum.

Fig. 495.—Bust of George II.

Fig. 489. Plate, printed with Æneas and Anchises. In the Schreiber Collection.

Fig. 490. Basket vase, supported by two cupids.

Fig. 491. Porcelain figure, a coloured model of the Farnese Flora at Naples, ascribed to John Bacon, R.A., late eighteenth century; in the Victoria and Albert Museum.

Fig. 492. Sauce-boat, with flowers, &c., in relief.

Fig. 493. A sphinx of white porcelain.

Fig. 494. Pug dog of white porcelain.

Fig. 495. Bust of King George II. on a pedestal, height 17 inches. In the Schreiber Collection.

Fig. 496. Vase with scrolls and cover with flowers and birds in full relief. In the Schreiber Collection.

Fig. 496.—Vase.

Victoria and Albert Museum.

Fig. 497. A white porcelain group of the Seasons.
Fig. 498. A coloured group, known as the "Tea Party."

Fig. 497.—The Seasons.

Fig. 498.—"Tea Party."

CHELSEA

The celebrated porcelain manufactory of Chelsea was established about 1740, shortly after Bow, and the early productions of the two are frequently mistaken one for the other; but, fortunately, the Chelsea wares, especially the finest pieces, were subsequently marked with an anchor

in gold or red. The period of its greatest excellence was from 1750 to 1765. It has been thought that Venetian workmen were first engaged here, and this supposition is in some degree borne out by the great similarity of the two wares both in painting and gilding, added to which the mark upon both is a red anchor, and both are of a fine soft paste.

The early ware made at Chelsea, especially the plates,

Fig. 499.—JOHN WILKES. Fig. 500.—MARSHALL CONWAY.

have underneath three spots or blemishes, caused by the contact of the three points, on which the piece rested in the kiln, and which thus removed the glaze.

Faulkner, in his *History of Chelsea*, says: "The manufactory was set on foot by M. Sprimont, a foreigner. The original proprietor having acquired a large fortune, retired from the concern, and his successors, wanting his enterprise and spirit, did not so well succeed, but in a few years abandoned it." Who these successors were we have not been able to find out, unless the allusion is to W. Duesbury

of Derby, for it passed directly from the hands of M. Sprimont to him.

The early pieces were copied principally from the Oriental, being decorated with Chinese patterns, and these were marked with an embossed anchor.

A fine set of Chelsea porcelain, which cost upwards of £1000, was presented by the King and Queen to the Duke of Mecklenburg in 1763.

Fig. 501.—Shepherd and Shepherdess.

The beautiful vases in the French style, in imitation of Sèvres, with *gros bleu*, crimson, turquoise, and apple-green grounds were made from 1760 to 1765.

The Foundling Vase, 24 inches high (one of a pair), was presented to the Hospital in 1762 by Dr. Garnier, and a pair of vases given to the British Museum is thus recorded in the donation book: "Two very fine porcelain jars of the Chelsea manufactory, made in the year 1762, under the direction of Mr. Sprimont, from a person unknown, through Mr. Empson." (See Fig. 504.)

In 1769, by order of M. Sprimont, the proprietor of the Chelsea porcelain manufactory, the whole of the matchless

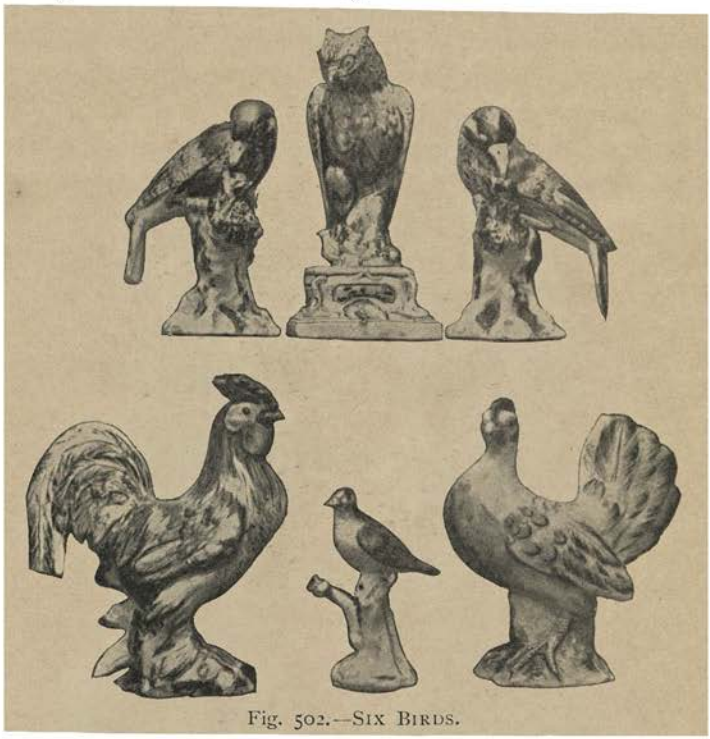


Fig. 502.—Six Birds.

pieces, consisting of valuable vases, urns, table and dessert services, were sold by auction, also the fine models, mills, kilns, presses, buildings, &c.

Fig. 503.—Vase.

The works were purchased by W. Duesbury of Derby, and carried on by him at Chelsea until 1784. The later pieces made here under his direction are easily distinguished; these vessels are of simple elegant forms, with the frequent recurrence of gold stripes, and the same forms and style were adopted simultaneously at Derby, but they are inferior to the vases made when M. Sprimont had the works under his direction. The pieces marked with an anchor surmounted by a crown are Duesbury's productions at Chelsea.

Fig. 504.—Vase. "Death of Cleopatra."

Fig. 505.—Pair of Figures.

Examples.

Fig. 499. Statuette of John Wilkes.
Fig. 500. Statuette of Marshal Conway.

Fig. 506.—Group.

Fig. 501. Shepherd and Shepherdess.

Fig. 502. Six birds, some with mark of a raised anchor. In the Schreiber Collection.

Fig. 503. Vase, supported by three caryatides.

Fig. 504. A large Chelsea vase, "Death of Cleopatra"; in the British Museum.

Fig. 505. A pair of figures, the Pedlar and his Wife. In the Schreiber Collection.

Fig. 506. Group of the three Maries before the cross. In the Schreiber Collection.

Fig. 507. Pair of statuettes, Euterpe and Melpomene.

WALES

Swansea. L. W. Dillwyn retired from the concern in 1813, leaving it to his son, L. L. Dillwyn. It was in the year 1814 that the manufacture of porcelain was revived at Swansea. At that time Billingsley, or Beely (a con-

Fig. 507.—Pair of Statuettes.

traction of his real name and by which he was probably best known), had commenced making his beautiful porcelain at Nantgarw; it naturally attracted Dillwyn's attention, and conceiving that the kilns used by Billingsley & Walker might be considerably improved, he made arrangements with them to carry out their process at Swansea; with this view, two new kilns were erected at the Cambrian pottery, and the manufacture was conducted by them for some considerable time. Hence the origin of the Swansea porcelain, which obtained great repute, and was continued for six or seven years, an excellent body having been

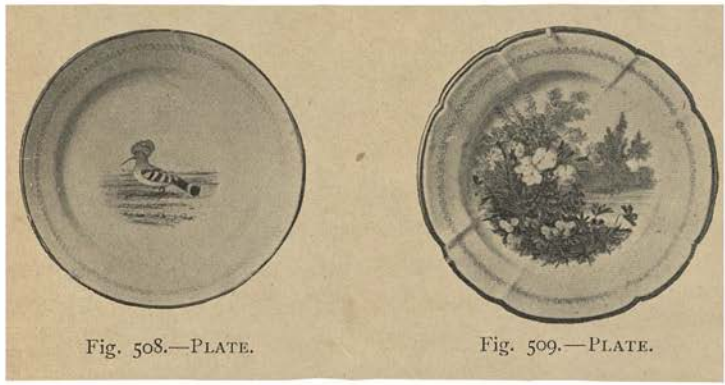


Fig. 508.—PLATE. Fig. 509.—PLATE.

obtained. Baxter, a clever painter of figure subjects, left Worcester and entered Dillwyn's service in 1816 and continued there for three years, returning to Worcester in 1819. In the year 1820 the manufactory was discontinued, and all the moulds and appliances were purchased by John Rose, who removed them to Coalport about the same time as those of Nantgarw. The ware is usually stencilled in red "Swansea." The mark, sometimes impressed or in colour, is a trident, occasionally two tridents crossed, as in the margin.

SWANSEA

Figs. 508, 509 are two plates in the Victoria and Albert Museum.

NANTGARW. This porcelain manufactory was established in 1813 by Billingsley, a celebrated flower painter of Derby;

he served his time to Duesbury for five years, from 1774 to 1779, and probably left there about 1785. In some of the early Derby pattern-books, mentioned by Mr. Binns, and now at Worcester, we frequently find "to be painted with

Fig. 510.—PLATE.

Fig. 511.—PLATE.

Billingsley's flowers" particularly specified, so that he was a desirable workman at that time. He was not only a first-class painter, but he thoroughly understood the manufacture of porcelain in all its branches. In 1795 he established a porcelain manufactory at Pinxton, in partnership with a John Coke; here he remained about five years, dissolving partnership in 1800, but the works were continued until 1812. In 1800 we find him superintending a small decorating establishment at Mansfield, where he remained for four years. In 1804 he was at Torksey, in Lincolnshire, engaged in a manufactory there. Marryat says he married a daughter of Landers, the banker, and for some time carried on the business of a painter on glass at Bristol; if so, it must have been between this and 1811, for in that year he was engaged by Messrs. Flight & Barr of Worcester, in the mixing room, until 1813, when he left, probably in consequence of Barr's death. His son-in-law Walker, was also at the Worcester

Fig. 512.—CUP AND SAUCER.

works, and made some great improvements; he introduced that most important invention, the *reverberating enamel kiln*, already in use at London and Derby; the method of building this kiln was kept secret, Walker always working at night to complete it.

Fig. 513.—Vase.

Fig. 514. Vase.

In 1813 Billingsley and Walker left Worcester to establish a porcelain manufactory at Nantgarw. Here they produced some very fine porcelain, of the same peculiar character as that of Pinxton, with a sort of vitreous appearance and a granulated fracture like that of lump sugar. Being very soft the paste would not in all cases stand the heat of the kiln; some of the early pieces are consequently frequently found cracked on the glaze, or slightly warped and bent.

Fig. 515.—Vase.

The Nantgarw porcelain was of remarkably fine body and texture, but its production was expensive; specimens are scarce and command high prices. About the year 1820 the manufacture was discontinued, Billingsley and Walker having disposed of their interest in the concern to J. Rose, the moulds and everything connected with the works were removed to Coalport.

Examples.

Figs. 510, 511. Two plates painted with flowers; in the Victoria and Albert Museum.

Fig. 512. Cup and saucer, with birds and flowers; in the Victoria and Albert Museum.

Fig. 513. Vase with a band of flowers, the Welsh harp forming the handles.

Fig. 514. Vase with flowers and gold scrolls.

Fig. 515. Vase, painted with flowers, gilt vine ornament in relief. In the collection of Mr. William Bemrose.

ORIENTAL POTTERY AND PORCELAIN

ORIENTAL POTTERY AND PORCELAIN

CHINA

IN introducing the subject of Chinese porcelain, we will not trouble our readers with a detailed history of the Celestial Empire from its commencement, when *Pan Kou*, the first man, the Chinese Adam, ninety-six millions of years before our era, undertook to settle the disputes of the elements as well as to separate heaven from the earth; nor will we dwell long upon the beings who succeeded him with serpents' bodies, dragons' heads with women's faces, or the dragons with men's heads. It is after these extravagant myths that the Chinese historians place the advent of *Tsang-Kie*, the inventor of letters, in the year 3468 before our era. In 2698 B.C. appeared the princely civiliser of the world—*Hoang-ti*. In his reign were discovered the mariner's compass, the spheres, the calendar, the invention of ships for navigation, the use of coins, &c.; the sciences of astronomy, geometry, arithmetic, &c. For these great services he was rewarded by Heaven, who in the words of Garth—

> "Allots the Prince of his Celestial line,
> An apotheosis and rights divine."

One day the Emperor, surrounded by his principal ministers, was thinking about the important events of his reign, and how much had been accomplished, when an immense dragon descended from the clouds and placed itself at his feet; the Emperor and those who had assisted him in his wonderful discoveries got upon the sacred reptile's back, which forthwith took its flight to the Celestial regions. Some ambitious courtiers wishing to be associated with their sovereign seized the beard of the dragon, but the appendage giving way, they

were precipitated to the earth. *Hoang-ti*, touched with compassion, leant forward, and by the movement dropped his bow; this precious relic has been carefully preserved, and is duly honoured on certain days of the year. Such fables as these, with some mixture of historical facts, show an appreciation of services rendered, which are not confined to the male sex, for the wife of *Hoang-ti*, the Empress *Loui-tseu*, instructed the ladies of the Empire in the art of raising silkworms, how to wind the cocoons, and afterwards to weave the silk into a cloth, suitable for making dresses; she too is ranked among the good genii, and handed down to posterity as "the spirit of mulberry trees and silkworms."

Fig. 516.—Vase.

This digression brings us to a point which is more immediately connected with our subject, for it was under this same Emperor, in the years 2698 to 2599 B.C., that *Kouen-ou* discovered the first secrets of the keramic art; this discovery was fully appreciated and its development anxiously watched. The pottery of *Kouen-ou* was not the true porcelain, but a sort of stoneware, for the researches of M. Julien, to which we shall presently refer, place the invention of porcelain at about 185 B.C. A higher antiquity was, for a short time, thought to have been proved beyond dispute some years since, by the discovery of some little Chinese bottles in an Egyptian tomb of the eighteenth or twentieth dynasty, which had never been disturbed or opened before; M. Rosselini added his testimony to the fact of finding the precious relics; they were consequently

eagerly sought after as incontestable proofs of the great antiquity of the art of making porcelain. The *savants* at first doubted them, because the character of the inscriptions upon the sides were not like the primitive writing of the Chinese. On closely questioning the Arabs of Cairo, whose particular speciality is the traffic in curiosities, they admitted that they had never found porcelain vases in the ruins or excavations, and that the greater number of the bottles sold to travellers came from some place on the Red Sea.

Fig. 517.—Dish.

Mr. Medhurst, Interpreter to the English Government at Hong-Kong, went still further; aided by the Chinese letters, he desired to find the date of the literary fragments on the bottles, and he succeeded. One of the inscriptions ran thus: "The flowers which unfold their blossoms have brought us a new year;" this was found to be the fragment of a sonnet, written by a Chinese poet between the years 702 and 795 A.D. From that moment the reaction was precipitate, and some even ventured to hint they were made to contain snuff, and of quite recent make.

We are indebted to that eminent scholar, M. Stanislas

Julien, for a complete insight into the history of Oriental porcelain, by his translation of a treatise on the fabrication of Chinese porcelain, and a history of the Imperial manufactory of *King-te-chin*, which is prefaced by a valuable essay on the subject, with extracts from various Chinese authors. M. Stanislas Julien was of opinion that the porcelain of China was first made about 185 B.C. We have said before that the Chinese date the invention of pottery from the reign of *Hoang-ti*, in the year 2698 before the Christian era, but porcelain was first invented under the Han dynasty, between 185 and 80 B.C., or about 1600 years before it was known to the western nations of the globe. Its progress was at first slow, but from the patronage of succeeding Emperors it gradually increased in perfection and beauty.

Fig. 518.—VASE.

The word *porcelaine* has existed in the French language since the fourteenth century, consequently long before the introduction of *Chinese ware* into Europe; the word was applied formerly to the calcareous concretion which lines the interior surface of marine shells, and which we call mother-of-pearl. In the early inventories of the fourteenth, fifteenth, and sixteenth centuries, therefore, the word *porcelaine* has this signification, and certainly does not apply to porcelain in our acceptation of the term. This appellation was probably given to the ware in the beginning of the sixteenth century, from its similarity to these marine shells, and is derived from *porcelana*, a word which the Spaniards apply to cowrie shells, either because it conveyed a good idea of its milky-white glossy and translucent appearance, or perhaps from an idea that the ware was actually made from a composition of these very shells. In fact this was a very

Fig. 519.—Vase.

Victoria and Albert Museum.

general impression at that time, for Edoardo Barbosa, who died in 1576, says that it was made from marine shells and egg shells buried in the earth for eighty or one hundred years. Jerome Cardan and Scaliger both state that such was the method of making porcelain adopted by the Chinese. They kept the composition of porcelain a profound secret, and endeavoured to deceive travellers by all manner of wonderful tales.

With regard to this subject, G. Pancirol, a writer of the end of the sixteenth century, says: "In past ages, this porcelain has not been seen; it is nothing more than a certain mass composed of plaster, eggs, shells of marine locusts, and other similar compounds, which being well mixed together is hidden secretly underground by the *pater familias*, who only reveals the place of its concealment to his children; there it remains eighty years without being exposed to the light of day, after which time his heirs disinterring it, and finding it properly prepared for working, make it into those precious vases, so transparent and so beautiful to the sight that no architect can find any fault with them. The virtue of them also is admirable, so much so that if poison be put into them they will immediately break. He who once buries this substance never digs it up again himself, but leaves it to his children, nephews, or heirs, as a rich treasure of greater value than gold."

Fig. 520.—VASE.

There are very numerous manufactories of porcelain in China. M. Julien enumerated fifty-six, the principal establishment being that of *King-te-chin*. This was established as early as the sixth century, and was then known as *Nan-chang-chin;* but its great importance dates from the time of the Imperial patronage accorded to it in the *King-te*

period, when it was called *King-te-chin*, or the borough of *King-te;* this change occurred A.D. 1004. The Père d'Entrecolles, a Jesuit, who went into China to establish missions in many of the provinces, collected some valuable details of the manufacture of porcelain. These he fully describes in a letter to Père Orry in Paris, in 1712, accompanied by specimens of the two principal ingredients — *kaolin* and *petuntse*. He visited the Imperial manufactory, and gave the following interesting account: "*King-te-chin* wants only to be surrounded by walls to deserve the name of a city, and will bear comparison with the largest and most populous cities of China. There are eighteen thousand families, and more than a million of souls; it is situated on the bank of a fine river. The expense of procuring materials is very considerable, for everything consumed has to be brought a great distance; even the wood for the furnaces has to be taken a hundred leagues: provisions are also very dear, yet numerous poor families find employment who could not subsist in the neighbouring towns. The young and the old, the lame and the blind, all find work, at which they can earn a livelihood by grinding colours or otherwise. Formerly there were only three hundred furnaces, now there are nearly three thousand. *King-te-chin* is situated in a vast plain, surrounded by high mountains, from which issue two rivers, flowing into each other, which form a wide open basin. Here are seen two or three rows of boats, tied together stem and stern; these are employed either in ascending the river for materials, or in descending it to take the porcelain to *Iao-cheou*. It is astonishing that so densely populated a place, so abounding

Fig. 521.—VASE.

Fig. 522.—LANTERN.

Victoria and Albert Museum.

in riches, so much property, and such an infinity of vessels, not surrounded by walls, should be governed by only one mandarin, without the least disorder. *King-te-chin* is distant about a league from *Feou-liang*, and eighteen leagues from *Iao-cheou;* but the police arrangements are admirable: each street is superintended by one or more officers according to its length, and each officer has ten subalterns, who each take ten houses under their especial charge; if they do not keep strict watch, the bastinado is liberally applied. The streets are barricaded, and few if any strangers are allowed to sleep in the town, but must retire to their boats, unless they can find some well-known inhabitant to be answerable for their honesty and good conduct."

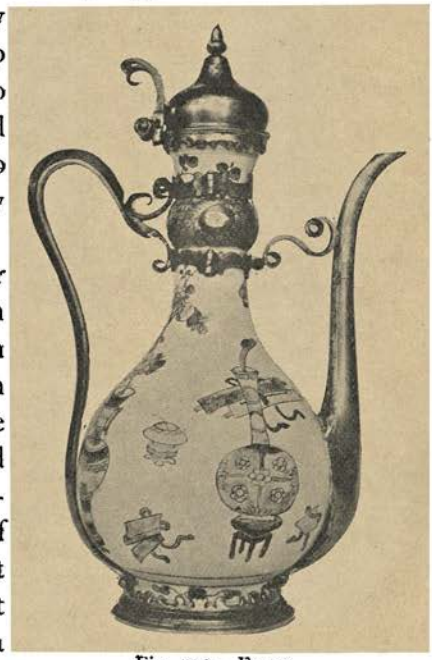


Fig. 523.—EWER.

Lord Macartney, Ambassador to the Emperor of China, in 1792–1794, said that, not far from the route taken by the English on their way to Canton, there was an unwalled city, called *King-te-chin*, where three thousand furnaces for the baking of porcelain existed, all lighted at the same time, which at night presented the appearance of a town on fire.

During the rebellion of the *Tae-pings* the manufactories at *King-te-chin* suffered severely, but the production of artistic porcelain is still largely carried on there.

Our account of Oriental porcelain would be incomplete if we omitted to notice the Tower at Nankin. This pagoda was not so ancient as has been generally supposed, but there was a previous tower on the same spot; of what materials it was built we have no record. The porcelain tower of Nankin was constructed by the Emperor *Yong-lo*, 1403–1424; it was outside the town, and was called by the Chinese

The Temple of Gratitude. The tower was octagonal, and consisted of nine stages elevated on a pedestal of the same form; the wall was 12 feet thick at the base and 8½ feet at the top. It was built of brick, encased with bricks or tiles of porcelain, enamelled only on the exterior surfaces with white; the framework of the doors and windows were of yellow or green glaze, ornamented in relief with dragons, the quality of the ware being equal to that of which the ordinary vases are composed; each stage had a projecting cornice of 3 feet, and at each angle was a bell—making eighty in all; when agitated by the wind they produced a sound which at a short distance might have been taken for an Æolian harp. Its height was 261 feet, and it was ascended in the interior by a spiral staircase of 190 steps.

Fig. 524.—BOTTLE.

The Emperor *Khang-hi* visited it in 1664, and caused it to be repaired. This celebrated structure, once the pride of Nankin, was completely demolished by the rebels—the *Tae-pings*—who also sacked the town and devastated the whole country round. In Oliphant's narrative of the Earl of Elgin's mission to China and Japan, he gives an account of his visit to Nankin in 1858: "We passed the spot on which formerly stood the porcelain tower, but not a fragment is left to mark the site of this once celebrated monument."

We will take a hasty glance at the curious monsters and genii which so frequently figure upon the porcelain of the Celestial Empire.

Of dragons there are various sorts: some may even have been intended for the original monster Saurians, restored by Cuvier and others from the fossils which have

been discovered, and are almost as incomprehensible to our ideas. These reptiles are generally represented with four legs, armed with powerful claws and a terrific head, scaly, and with abundance of teeth. There was *Long*, the dragon of heaven; *Kau*, the dragon of the mountain; and *Li*, the dragon of the sea. The Emperor, his sons, and princes of the first and second rank, bear as their attributes a dragon with five claws; the princes of the third and fourth rank bear the same dragon with four claws; but those of the fifth rank and the mandarins are only allowed a serpent with claws, called *Mang*.

Fig. 525.—JAR.

Ky-lin is an animal with his body covered with scales; his head is branched like that of the dragon, his four delicate feet have hoofs like the stag's, but his looks sadly belie him; he is of good omen and is so gentle and kind, that he would not step upon a worm in his progress.

The Dog of *Fo* must not be confounded with the ky-lin; he is much more ferocious, his feet are armed with claws, his gaping mouth displays his sharp teeth, and he has a curly mane. He is something like a lion modified by Oriental imagination, and is the guardian of the thresholds of the temples.

The Sacred Horse. History relates that when *Fou hi* sought to combine the characters, so as to express the various forms of matter and produce of things physical and intellectual, a wonderful horse arose from the river, carrying upon his back certain signs from which the philosopher formed the eight emblems, which have retained the name of the source of characters.

Fong Hoang is a singular and immortal bird, which lives

aloft in the air and only approaches mankind to announce happy events and prosperous reigns; its crested head, silken plumes on its neck and its peacock's tail make it easily known. This bird was anciently the symbol of the sovereign of China, but the dragon with five claws was afterwards substituted, and it has become the emblem of the Empresses.

Many other symbolical animals are found representing months of the year or signs of the zodiac: thus for November, the rat; December, the ox; January, the tiger; February, the rabbit; March, the dragon; April, the serpent; May, the horse; June, the hare; July, the ape; August, the hen; September, the dog; and October, the wild boar. The white stag stands for longevity, as does the crane, which they say prolongs its existence to the extreme limits and bestows the most feeling cares on its aged parents. The mandarin duck, which is so much attached to its mate that it dies in despair if it be separated, is the emblem of conjugal fidelity and a happy union.

Cheou lao, the god of longevity, is represented with a venerable head, the upper part of which is monstrously elevated, a smiling face, and a long white beard; he is sometimes seated on a white stag; he holds in his hand the fabulous tree *Fan tao*, which flowers for 3000 years and produces fruit for 3000 years afterwards, and in the other he holds a fan or leaf; if he is surrounded by mushrooms (*ling tchy*), he is emblematical of immortality.

Pou tai, the god of contentment, is of a more jovial character, leading us from elevated thoughts to physical and material enjoyments; he is a corpulent man with half-closed eyes and open, laughing mouth; he is apparently half-inebriated, and holds a fan, the divine emblem.

Koung tseu, Confucius, is of a more refined order. Shocked at the moral disorder of the people, he applied himself to improve their social state, by revealing to them ancient laudable customs, making laws, and reviving the sayings of the sages of antiquity.

He is represented seated or standing in a tranquil

Fig. 526.—Vase.

Victoria and Albert Museum.

attitude, with a simple cap worn by literary men, holding a roll of MS. or a sceptre of good omen. He is also seen on many vases as a poet or orator, surrounded by objects relating to his most renowned works.

Pou-tai, the god of contentment just described, is called by some the god of porcelain. Of this deity, the Père d'Entrecolles related the following story: "A certain Emperor issued orders for some porcelain to be made after a special pattern given by him. It was represented to the Emperor that the thing was impracticable; but all remonstrances were useless: *it must be done.* The unfortunate potters strove hard, and wasted both their time and money vainly attempting to produce this piece of china, for which they only received blows and reproaches. At length, in a fit of despair, one of them cast himself into the burning furnace, and was instantly consumed. By this human sacrifice the porcelain came from the kiln more perfect than any ever before made, and exactly what the Emperor had desired, and he was appeased. The immolated victim passed afterwards for a hero, and became the god who presides over the manufacture of porcelain."

The porcelain of China is composed of two earths, the one a decomposed felspathic rock called *kaolin*, and another rock of the same geological origin, mixed with quartz, called *petuntse.* They both harmonise so completely that they have an equally resisting power when placed in the kiln. The *kaolin* used in making porcelain is much softer than *petuntse* when dug out of the quarry, yet it is this which, by its mixture with the other, gives strength and firmness to the work.

The Père d'Entrecolles related that some Europeans, having procured a quantity of *petuntse* privately in China, on attempting to make porcelain when they returned to their own country, could not succeed for want of the *kaolin;* and that the Chinese on being apprised of their failure, said humorously that the Europeans were wonderful people to try to make a body whose flesh was to sustain itself without bones.

The vases of the *Hung-Wu* period, 1368–1398, and those of *Yung-lo*, 1403–1424, in the *Ming* dynasty, are generally rude in design and of imperfect fabrication. Under *Hsüan Tê*, 1426–1435, a vast improvement is perceptible; the paste and the decoration are of a remarkably fine quality, and specimens are frequently met with. The best periods, however, of Chinese art are the *Ch'êng Hua*, 1465–1487, and *Wan-li*, 1573–1620.

Fig. 527.—PLATE.

Chinese porcelain is classified by Dr. S. W. Bushell, C.M.G., under the following periods :—

1. Primitive period, including the *Sung* dynasty (960–1279) and the *Yuan* dynasty (1280–1367).

2. Ming period, comprising the whole of the *Ming* dynasty (1368–1643).

3. K'ang Hsi period, extending from the fall of the Ming dynasty to the close of the reign of *K'ang Hsi* (1662–1722).

4. Yung Chêng and Chiên Lung period (1723–1795), the two reigns being conjoined.

5. Modern period, from the beginning of the reign of *Chia Ch'ing* to the present day.

The most ancient mode of decoration was the blue *camaïeu*, and it is still much esteemed in China; it was executed on the ware, simply dried before the glaze was applied, and then placed in the kiln. Being all completed in one baking, *au grand feu*, the painting thus executed became imperishable.

It is on this blue ware that the greater number of the Chinese characters are found denoting the period in which the porcelain was made. The cobalt on the earlier pieces was not so fine as on those of the *Siouen-te* and *Ching-hoa* periods, which are now much sought after. It is extremely difficult to tell even the approximate date of the coloured pieces, especially as there was a conventional method of decorating them which had been practised from time immemorial; the painters worked according to given models or patterns, and monsters, deities, or flowers and landscapes, of the same uncouth and rude designs, were placed in successive ages upon the ware.

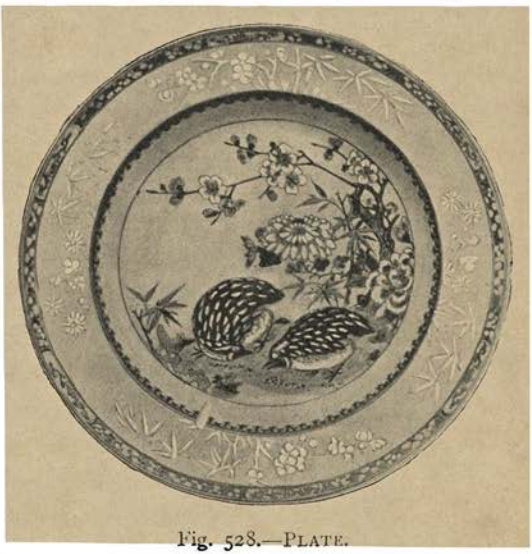


Fig. 528.—PLATE.

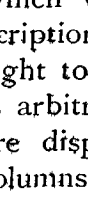
The Père d'Entrecolles tells us the manner of painting vases in China, and how the different parts of a landscape on one vase were intrusted to various hands according to their ability to paint special objects mechanically. He says: "One is employed solely to form the coloured circle which is seen round the border of the ware, a second traces the flowers in outline, which a third fills in with colour; another excels only in painting the water and the mountains, while the next is only competent to portray birds or animals."

Inscriptions

The marks found upon Chinese porcelain are of two sorts; one in Chinese characters or letters designating the period or reign of the Emperor in which it was made, called *nien-hao;* the other consisting of paintings, emblems, or words indicating the painter of the piece, its special use, or the place of its manufacture.

It will be needless here to give a full description of the Chinese methods of indicating the dates, which can only be done by a chronological table of all the dynasties and periods. (See Chaffers' *Marks and Monograms on Pottery and Porcelain.*) We will, however, endeavour to explain the meaning of the six marks which are frequently found on porcelain. These marks indicate a period or cycle, and tell the dynasty and the name of the period or motto adopted by the Emperor.

The Chinese characters here given represent the six letters to which we allude, and form the full dynastic inscription. The Chinese invariably read from right to left, downwards; the length of the column is arbitrary, but on vases inscriptions of six words are disposed in three columns of two or in two columns of three words, always commencing at the top right-hand corner downwards; thus—



4	1
5	2
6	3

the two first, 1 and 2, *Ta-Ming*, express the dynasty of Ming, which lasted from 1368 to 1644; the two next, 3 and 4, *Ching-hoa*, tell us the period within that dynasty when the Emperor reigned, namely, 1465 to 1487; the two last, 5 and 6, *Nien-chi*, signify *made during the period.* These two words are invariable, and are affixed to all the dynasties or periods indiscriminately. In this instance the Emperor's name was actually *Chun-ti.*

Every Emperor, when he comes to the throne, assumes a distinguishing appellation which denotes at once the Emperor and the period of his reign. This appellation or period is, therefore (as we see), placed upon the china instead of the name of the sovereign.

Seals or Stencilled Stamps

These characters of the square seal form (*siao-chouan*) were from the commencement of the eighteenth century either stamped in the ware or stencilled in red, instead of the inscriptions in regular characters (*kiai*) which we have just described. These signs, composed of rectangular lines, are better adapted for seals or stamps, the lines of the ordinary characters being lengthened and made angular instead of curved to suit the squareness of the seal.

This form of the characters is very difficult to read even by the Chinese themselves, unless they are taught; but there is a certain similitude which will assist us in deciphering them.

The above inscription is on a cup belonging to the *Kien-Long* period, 1736–1795, in the seal character; it is in a horizontal line from right to left, which is divided into distinct characters. It reads thus: *Ta-thsing Kien-long Nien-chi.* The same inscription grouped in its square form would be thus represented.

5 Nien	3 Kien	1 Ta	} 1736–1795.
6 Chi	4 Long	2 Thsing	

Various inscriptions are found upon vases, such as "The house of humanity and concord"; "Porcelain of the palace"; "*Ou*, the old man who lives in solitude"; "Riches, high rank, and an eternal spring"; "A fine vase for the use of rich and noble people"; "Curious objects for antiquaries"; "A fine vase of the Hall of Jade"; and many others of similar character, also lines or verses from Chinese poets, &c.

Other marks or devices of certain fabriques are given in Chaffers' *Marks and Monograms on Pottery and Porcelain.*

Varieties

A sort of very hard stoneware, covered with a thick glaze, may be the most ancient description seen at the present day. The surface is covered with a semi-opaque glaze which is called *céladon* by the French, and which varies in colour from a russet grey to a sea green. The glaze of this ware is frequently seen crackled all over in irregular lines, which is termed in England *crackle*. This crackle china is the most esteemed of Oriental porcelain, although it arises from a *defective* cause. See Figs. 516 518.

Fig. 529.—Plate.

The same effect may be easily produced upon all terra cottas of which the paste is more sensible to the changes of temperature than the exterior coating or glaze. In fayence this accident is of frequent occurrence; the red porous clay, being more expansive, draws away the enamel, which, being less elastic, is separated into fragments, and the greater the resistance the more they are multiplied. Now one of the qualities of porcelain is precisely to avoid this double action. Its paste is composed of a felspathic rock, decomposed and infusible, called *kaolin;* the cover or glaze comes also from a felspathic rock, slightly crystallised; these melt and assimilate together harmoniously in vitrification, and a complete affinity is evident between the two elements of porcelain. Nevertheless the Chinese, in modifying the glaze, are able to render it more or less expansive and to break the harmony between its own shrinkage and that of the paste or body which it covers.

Hence the crackle, at the option of the potter, is made of large, middling, or small size.

Various kinds of crackle are thus produced, sometimes upon one and the same piece, as by exposing the porcelain

or portions of it when at its greatest heat to a sudden cold or contact with water, large fissures may be obtained. These cracks are sometimes filled in with black, red, chocolate, or purple colours.

Others may be classed among the curiosities of porcelain—for example, cups or bowls which have an outer reticulated coating, pierced or cut out into arabesques, completely insulated from the inner vessel, except at the rim at top and bottom where it is joined; these have been used for tea or hot liquids, and may be held in the hand *with impunity*, notwithstanding the heat enclosed within it.

Another variety consists in cutting or punching out pieces of the paste or body of the ware before it is baked, in patterns; the pieces so cut out are small ovals like grains of rice placed in stars, rosettes, &c., more or less multiplied. The vase so ornamented is dipped into the glaze which fills up all these small holes, and then placed in the kiln. The pattern, being much more transparent than the body of the ware, is distinctly seen, but especially so when held to the light.

Another beautiful effect is produced by means of the glaze itself, which is of a light or dark shade according to its intensity or thickness; for example: a fish, animal, or other object is stamped incuse on the upper surface of a plate, it is then filled in with a coloured glaze and vitrified, and is consequently shaded according to the thickness of the glaze on each portion of the design, the surface being perfectly smooth.

Vases are sometimes seen separated in the middle into two pieces (which must have been cut while the clay was soft), the upper half being completely divided from the lower half—in arabesques and dove-tail patterns, in such a manner, that although separate, they cannot be altogether removed from each other; the wonder is, that in the baking, the edges in juxtaposition should not have become again cemented together.

The Chinese themselves are great forgers, and endeavour to impose not only upon the Europeans, but upon their

own countrymen, many of whom are great amateurs, and are willing to pay extravagant prices for ancient examples of porcelain, especially if made by a celebrated potter; as much as £400 have sometimes been given at a public sale for a choice example. This talent of counterfeiting works of art has in some instances given such a reputation to the author, that his copies have produced prices equal to the value of the original. M. Stanislas Julien gives an anecdote of an artist named *Cheou-tan-tsiouen*,

Fig. 530.—Saucer Dish.

who excelled in imitating antique vases. One day he embarked in a merchant vessel at *Kiu-chong*, and landed on the right bank of the river *Kiang;* as he passed onwards to *Pi-ling*, he went to pay a visit to *Thang*, who was the President of Sacrifices, and begged permission to examine carefully and leisurely an ancient porcelain tripod of *Ting*, which formed one of the treasures of his cabinet. With his hand he obtained the exact measurement; he then took an impression of the veins of the tripod by means of a paper which he hid in his sleeve, and returned immediately to *King-te-chin*. Six months after he came and

paid a second visit to Signor Thang. He drew from his pocket a porcelain tripod, and thus addressed him: "Your Excellence possesses a tripod perfume vase in the white porcelain of *Ting*, I also have a similar vase." Thang was struck dumb with astonishment, he compared it with the ancient tripod which he religiously preserved, and could not detect a hair's difference between them. He then applied the foot and cover of his own vase to the counterfeit, but they fitted with wonderful precision. Thang then asked him where he had procured this remarkable piece. "Some time since," said *Cheou*, "having requested permission to examine your tripod at leisure, I took with my hand all its dimensions. I protest to you that it is an imitation of yours, I do not desire to impose upon you." The false tripod was bought at a high price, and the amateurs of the sixteenth and seventeenth centuries (*Cheou* lived about 1567 to 1619) did not hesitate to pay a thousand ounces of silver (£300) for one of the works of this celebrated potter.

Examples in the Victoria and Albert Museum.

Fig. 516. Vase, stoneware, with two bodies, the external one pierced with bold scroll foliage, and tapering neck, with a céladon-green glaze; Ming dynasty.

Fig. 517. Dish, stoneware, with incised ornament, covered with a céladon-green glaze; Ming dynasty; diameter, $13\frac{7}{8}$ inches.

Fig. 518. Vase, stoneware, with a céladon crackle glaze; height, 12 inches.

Fig. 519. Vase, porcelain, with decoration in raised outline filled in with turquoise and white on a mottled dark-blue ground; early Ming dynasty; height, $14\frac{3}{8}$ inches.

Fig. 520. Vase, porcelain, painted in enamel colours with flowers of the four seasons on black and green grounds; height, 20 inches.

Fig. 521. Vase, porcelain, covered with polychrome decoration, with a cover and rim of Persian brass work,

pierced and chased; probably of the Ming dynasty; height, 15¼ inches.

Fig. 522, Lantern, egg-shell porcelain, painted in enamel colours with flowers, birds, and trees, within floral borders; seventeenth century; height, 10⅝ inches.

Fig. 523. Ewer, porcelain, painted with flowers and symbols in enamel colours, and mounted with gilt copper of early seventeenth-century Florentine work; about 1600; height, 11½ inches.

Fig. 524. Bottle, powder-blue porcelain, painted in blue within white panels; the Ming dynasty; height, 16½ inches.

Fig. 525. Jar with cover, porcelain, painted with plum blossoms in white on a blue ground; Ming dynasty (A.D. 1368–1644); height, 10 inches.

Fig. 526. Vase, porcelain, painted in blue on white panels with landscapes, vases of flowers, &c.; the rest of the surface with chrysanthemums in white on a blue ground; Ming dynasty (1368–1644); height, 18⅛ inches.

Fig. 527. Plate, egg-shell porcelain, painted with mandarin ducks and flowers, pink-flowered margin, with a rose-coloured border at the back; diameter, 8¼ inches.

Fig. 528. Plate, egg-shell porcelain, painted with quails; diameter, 8 inches.

Fig. 529. Plate, egg-shell porcelain, painted with two cocks, with rose-coloured border at the back; diameter, 8 inches.

Fig. 530. Saucer dish, decorated for the European market with a copy of an engraving, "The Discovery of Moses by Pharaoh's Daughter"; diameter, 8 inches.

JAPAN

THE Portuguese traded with Japan as early as the year 1534; but in consequence of their attempts to convert the inhabitants to Christianity, their intrigues and secret conspiracies against the Government, and last, not least, their interference with the decoration of the porcelain by painting upon it (or rather by inducing their proselytes so to do) sacred subjects, such as legends of saints, &c., they were eventually

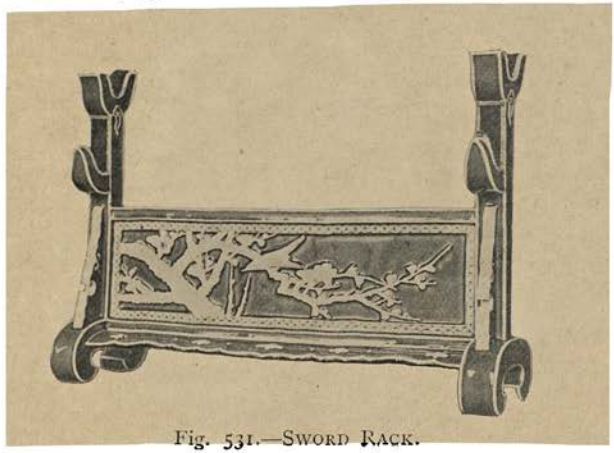


Fig. 531.—Sword Rack.

expelled the country in 1641, and some forty thousand of their Christian converts were proscribed and massacred.

The Dutch afterwards succeeded in obtaining the confidence of the Japanese, and founded a monopoly of the trade with them; they derived from that source a most lucrative branch of commerce, exporting porcelain to all parts of Europe, for more than two centuries, to the exclusion of every other European power.

Our information as to the origin of making porcelain in Japan is very scanty, and we are indebted principally to Dr. Hoffmann of Leyden for what we know on the subject;

he published a history of the principal porcelain manufactories in 1799, which is appended to M. Stanislas Julien's account of those of China: it was a translation from a Japanese work. He says it was to a colony of Koræans established in the province of Omi, in the island of Nippon, in the year 27 B.C., that the introduction of this art was attributed. About the same epoch there lived in the province of Idsumi, situated like that of Omi in the island of Nippon, a man named *Nomino Sukuné*, who made in pottery and porcelain vases and notably figures of the size of life, to substitute for slaves, which it had

Fig. 532.—FIGURE OF AN OLD WOMAN.

been previously the custom to bury with their masters. *Nomino* received as a recompense authorisation to take the name of *Fazi*, in the Koræan language *Patzi*, artist-workman.

Under *Sei-wa* (859–876 A.D.) the number of fabriques increased considerably.

Under *Syun-tok* (1211–1221), a Japanese potter named *Katosiro-uye-mon* commenced the making of small vases in which to preserve tea, but for want of a better process he placed them in the kiln on their orifices, which consequently appeared as if they had been used, and the vases were little cared for. Desirous of improving himself in the art, *Katosiro*,

Fig. 533.—Vase.

Victoria and Albert Museum.

accompanied by a Bonze or Buddhist monk, visited China in 1211, with orders from his Government to make himself acquainted with all the secret processes of the manufacture, which was at that time brought to so great perfection there.

On his return, he made such important improvements in the composition and decoration of porcelain that henceforth it became superior in many instances to the Chinese, especially in the manufacture of the best specimens, upon

Fig. 534.—FIGURE OF FUKUROKUJI.

which much time and labour were bestowed. The porcelain of Japan is very much like that of China, but the colours are more brilliant on the fine pieces; it has a better finish, and the designs are more of the European character, the flowers, birds, &c., being more natural, and the ky-lins, dragons, and other monsters less hideous; the paste is of better quality and a purer white, especially in the seventeenth and eighteenth centuries.

Perhaps the most beautiful of all the porcelain made in Japan is the *egg shell*, so called because it is extremely thin and translucent, yet so compact that it can be formed into large vases, as well as plates and bowls or cups.

The small cups without saucers, which are usually placed upon *présentoirs* of lac, are seldom painted on the exterior, but within is frequently found a fillet of gold; and slight sketches in blue or gold indicating the outline of a mountain, then the sun, and clouds, and a line of birds taking

Fig. 535.—Saké Cup and Stand.

flight, or sometimes animals all in outline. On other pieces are birds, flowers, and animals delicately painted in colours.

The art has been continued to the present day; those beautiful and extremely delicate cups and saucers, thin as paper, are frequently seen covered on the outside with a casing of bamboo threads woven together; the larger basins and covers are also made of equally thin porcelain.

All these are produced now, as they were in ancient times,

Fig. 536.—JAR.

Victoria and Albert Museum.

at Imari, in the province of Hizen. It is not in the village itself that these manufactories are established, but as many as twenty-four or twenty-five are situated near the mountain of *Idsumi-yama*, whence the kaolin is obtained of which the vessels are made. Dr. Hoffmann enumerates twenty-five of these fabriques which were celebrated in the eighteenth century, all being in the island of *Kiu-siu*.

Crackle china was made in Japan as well as in China from a very early period, and was frequently painted with flowers,

Fig. 537.—Flower Vase.

Fig. 538.—Vase.

landscapes, and birds. An early writer says: "The ancient crackle vessels are much esteemed in Japan. To obtain a veritable crackle vase, amateurs do not hesitate to give a thousand ounces of silver (£300). It is not known under what dynasty they commenced to fabricate the crackle perfume vases; under the foot of some there is a bright iron nail which never rusts."

On Japanese porcelain the dates are marked less frequently than on the Chinese, but the Japanese *nengo*, which like the Chinese *nien-hao* is an arbitrary name given to the reign or a portion of the reign of an emperor; but, on the other hand,

the names of places, at which the wares were made, are often found. The most common mark, however, on Japanese ware is the name of the potter, owing, doubtless, to the individual character given by the Japanese workman to his

Fig. 539.—VASE.

Fig. 540.—CANDLESTICK.

productions, and to the small size of the factory at which they were made; for in Japan numberless small factories existed, each carried on by a single potter and his own family, and he naturally was proud to add his name as a guarantee of its origin.

Fig. 541.—BOWL.

At the International Exhibition held at Philadelphia in 1876, the Japanese authorities showed an interesting collection of the older Japanese ceramic wares, obtained from the various parts of the Japanese empire, and at the same time a report was prepared to accompany and illustrate the specimens. This collection ultimately became the property of the South Kensington, now Victoria and Albert, Museum;

and the report with a catalogue of the pottery was translated by the late Sir Augustus W. Franks, K.C.B., with the assistance of two Japanese friends, and prefaced by a valuable introduction. From it we learn that "the ceramic wares of Japan exhibit great differences in their composition, texture, and appearance, but may be roughly classed under three principal heads: 1. common pottery and stoneware, generally ornamented simply by scoring and glazing the surface; 2. a cream-coloured *faïence*, with a glaze, often crackled and delicately painted in colours; 3. hard porcelain.

Fig. 542.—FLASK.

"To the first of these classes belong the wares of Bizen, old Seto, Shigaraki, and other small fabrics, including the Raku wares. The principal factories of the second class are Awata, Satsuma,

Fig. 543.—INCENSE BURNER.

and the recent imitations of the latter at Ôta and elsewhere. Among the porcelain, the coarsest is that made at Kutani,

but the most celebrated fabrics are in the province of Hizen, at Seto in Owari, and Kiyomidzu near Kiôto."

Examples in the Victoria and Albert Museum.

Fig. 531. Sword rack, blue and white porcelain, with branches of the prunus and birds in relief; made at Seto, in the province of Owari; about 1820; length, 18½ inches.

Fig. 532. Figure, an old woman seated on the ground, looking downwards, with an expression of terror; white pipe-clay, richly painted in body colours; the bottom is stamped with a seal; made by Kozawa Benshi in Tokyo; 1875; height, 3¾ inches.

Fig. 533. Jar with cover, porcelain, with decoration of female figures and flowers, executed in rich colours and gold, in variously shaped compartments; the cover has been strengthened and mounted with gilt and silvered metal; made at Arita, in the province of Hizen; about 1690; height, 2 feet 10½ inches.

Fig. 534. Figure, Fukurokuji, the god of longevity, seated on the ground, holding in his left hand a fan; yellow ware, glazed in various colours; made by Kitsu-ko of the city of Osaka; 1860; height, 5⅜ inches.

Fig. 535. Saké cup and stand, porcelain, with gold ornament on red ground; the inside of the cup painted in blue and red; blue marks are painted on the bottom; specimen of "Yeiraku Kinrante" ware, made by the tenth "Yeiraku Zengoro" at Kiôto; about 1810; diameters, 2⅛ inches and 5⅝ inches.

Fig. 536. Jar with cover, stoneware, the surface wrought in basket pattern, profusely painted and gilt with creeping and other flowers; on the shoulders are embossed medallions with the Imperial *Kiri* crest; the cover is surmounted by two dogs or lions; Ôta ware, made in imitation of old Satsuma; 1869; height, 2 feet 6 inches.

Fig. 537. Flower vase, creamy ware, with white crackled glaze painted in enamel colours with birds and flowers; handles in the form of elephants' heads; made by Kashiu

Sanpei, in the island of Awaji; about 1875; height, $7\frac{5}{8}$ inches.

Fig. 538. Flower vase, biscuit porcelain, marbled with brown, painted with flowers and quails in enamel colours; a mark is impressed at the bottom; specimen of "Isé Banko" ware, made in the province of Isé; about 1875; height, $12\frac{3}{8}$ inches.

Fig. 539. Vase, porcelain, with impressed ornament; the interspaces coloured purple, the whole covered with a crackled glaze which is mottled light brown in places; a seal is stamped on the bottom; specimen of "Kishiu" ware, made at Wakayama, in the province of Kii; about 1800; height, $15\frac{3}{8}$ inches.

Fig. 540. Candlestick, porcelain, painted in blue with landscapes and other ornamental details; "Tozan" ware, made at Himeji, in the province of Harima; blue mark painted at bottom; about 1820; height, $14\frac{5}{8}$ inches.

Fig. 541. Bowl, modern Satsuma ware.

Fig. 542. Flask, modern Satsuma ware.

Fig. 543. Incense Burner, porcelain, the body embossed and painted with the figures of a man and a dragon, trees and clouds, and Japanese characters or symbols; the body surmounted by a seated figure céladon glazed; "Imari" ware, made at Okawaji, in the province of Hizen; about 1770; height, $7\frac{1}{8}$ inches.

PERSIA, SYRIA, AND TURKEY

PERSIA

SILICEOUS-GLAZED wares were produced in Persia at a very early period, and the late Mr. C. Drury E. Fortnum, in his *Historical Treatise on Majolica*, states that the decoration by means of metallic lustre was practised in that country in the course of the thirteenth century, if not long before. Glass-glazed bricks, tiles, and other wares, were made in Babylon at a remote period (see Fig. 1), as well as in Assyria and Egypt; and it is probable that the art of their manufacture spread into the surrounding countries.

Fig. 544.—TILE.

The Persian ware is principally decorated with blue and black. The lustres are a rich orange gold, a dark copper colour, and a brass lustre. The patterns upon the tiles and vases are similar, and consist of elegant arabesques, foliage, and ornamented flowers, more or less in imitation of nature. Among these we notice the tulip, the Indian pink, the rose, and other flowers. The tulip in Persia is the emblem of Affection, which is thus symbolised at the present day. The bowls and vases are sometimes ornamented with fabulous birds, gazelles, antelopes, hares, &c., mixed with scrolls and foliage. The forms include hemispherical and cylindrical cups, vases, and bowls on conical feet; common forms are a bottle with a very

Fig. 545.—TILE.

TURKISH JUG—1

WITH DUTCH

Fig. 546.—Wall Tile.

Fig. 547.—Wall Tile.

Victoria and Albert Museum.

Fig. 548.—Water Bottle.

Fig. 549.—Water Bottle.

Victoria and Albert Museum.

long neck, probably used to hold wine, and ewers and basins, the former like a bottle with handle and long spout, used especially for ablutions, the latter with a pierced cover. The tiles being mostly made to cover walls, make continuous arabesques when placed side by side. Chardin says of them, "In truth, nothing can be seen more lively or more brilliant than this sort of work, nor of equally fine design."

The Persian fayence was probably the same as the Gom-

Fig. 550.—Dish for Rice.

broon ware, which was shipped by the English East India Company from a port of that name in the Persian Gulf, where they formed their first establishment, about the year 1600, and whence the great bulk of Chinese porcelain was exported.

It has long been a *vexata quæstio* whether porcelain was ever made in Persia; some say the idea is altogether chimerical, but M. Jacquemart endeavours to prove that both hard and soft porcelain were made at Iran, and has devoted three or four long chapters to the support of his theory (*Les Merveilles de la Céramique*).

The nearest approach to porcelain in Persian ware is a sort of siliceous frit or fine stoneware, which possesses a very slight degree of translucency, but is not true porcelain, composed of kaolin and petuntse like the Chinese. Small creamy white basins, with the sides pierced with slashes and filled with translucent glazes, are semi-translucent and have the appearance of porcelain.

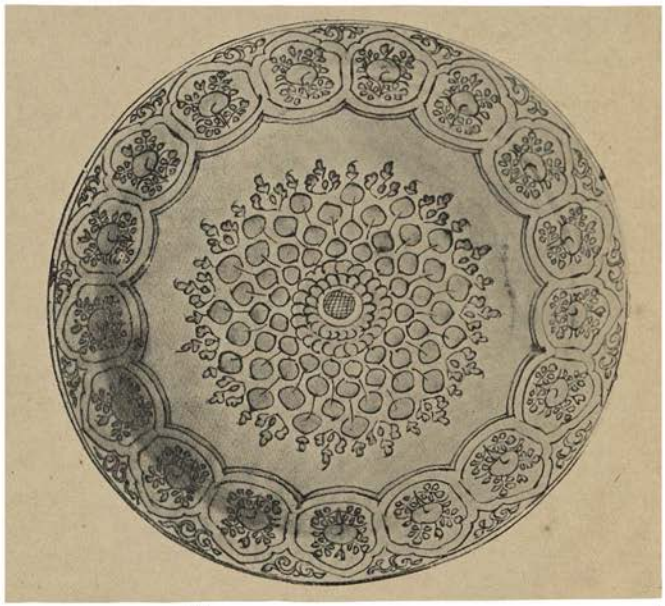


Fig. 551.—Dish for Rice.

Examples in the Victoria and Albert Museum.

Fig. 544. Wall tile, glazed earthenware, moulded in relief, representing a man on horseback.

Fig. 545. Wall tile, glazed earthenware, moulded in relief with a floreated pattern.

Fig. 546. Wall tile, glazed earthenware, with raised Naskh inscription from the Koran, and the figure of a doorway, in which a lamp is suspended: lustred and diapered ground; dated A.H. 667 (A.D. 1269).

Fig. 547. Wall tile, glazed and lustred earthenware, moulded in relief with a representation of Varanes V. in the

Fig. 552.—Rose-water Sprinkler.

Fig. 553.—Rose-water Sprinkler.

Victoria and Albert Museum.

Fig. 554.—Flower Vase.

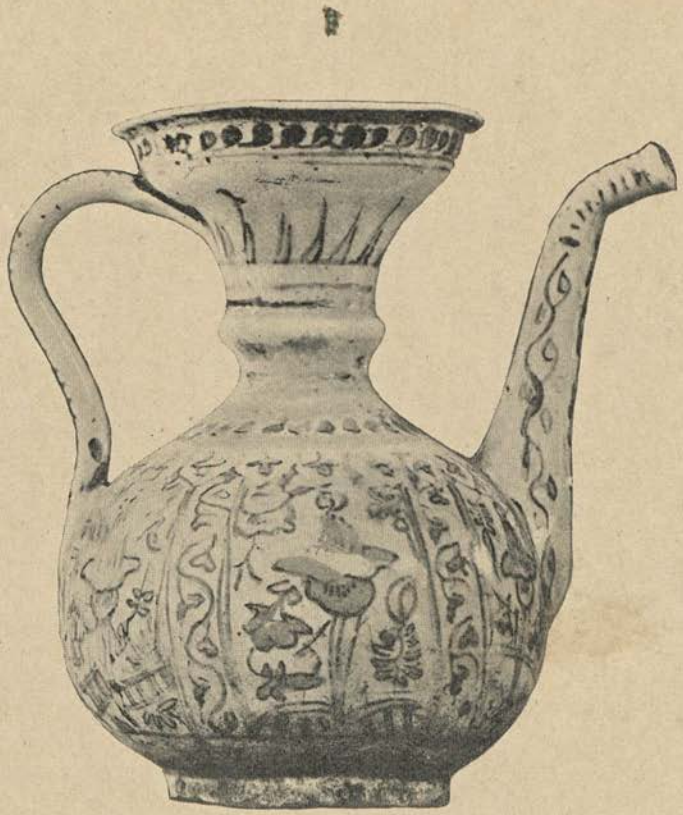


Fig. 555.—Ewer.

Victoria and Albert Museum.

act of showing his skill to his wife; from an old castle in Mazanderan; thirteenth century.

Fig. 548. Water bottle, pear-shape, with long neck and flower decoration in metallic lustre; fifteenth or sixteenth century.

Fig. 549. Water bottle, glazed earthenware, "*faience fine*," with flattened sides and long neck: flowers and sporting scenes in blue and in relief; sixteenth century.

Fig. 550. Dish for rice, painted with flowers and birds in blue.

Fig. 551. Dish for rice, painted with a flower pattern in blue.

Fig. 552. Rose-water sprinkler, painted with flowers, storks, and animals in blue; engraved brass handle, neck, and lid.

Fig. 553. Rose-water sprinkler, painted with flowers in blue; the neck cased with brass, with brass cap and chain.

Fig. 554. Flower vase, mounted with chased brass; landscapes and birds, with figures, in blue, in imitation of Chinese decoration; sixteenth or seventeenth century.

Fig. 555. Ewer, with blue decoration; nineteenth century.

SYRIA AND TURKEY

Dr. Fortnum was of opinion that what is generally known as DAMASCUS ware was probably made not only in that city but at Constantinople, Broussa, and all the principal sites of manufacturing industry throughout Syria and Asia Minor. It is distinguished by the great brilliancy of its enamel colours, the principal of which are a deep lapis-lazuli blue, turquoise, a vivid emerald green, a brilliant red purple, orange, or buff, olive green and black. The pieces consist principally of circular dishes, jugs with long cylindrical necks and globular bodies, flasks, &c., and the best specimens were probably produced during the first half of the sixteenth century.

Fig. 556.—PLATE.

Remains of potteries are stated to have been found at Lindus on the Island of Rhodes, and at one period all the ware of Asia Minor was attributed to those works and was called Rhodian. The pottery actually manufactured there

Fig. 557.—PLATE.

appears, however, to have been of a somewhat coarser character than that made at Damascus and elsewhere. Richly painted tiles with diapering and conventional floral patterns under a vitreous glaze were used largely for the decoration of palaces, mosques, and tombs throughout Asia Minor and Syria; these tiles are also to be found at Constantinople.

Examples in the Victoria and Albert Museum.

Fig. 556. Damascus plate, painted in colours.

Fig. 557. Rhodian plate, painted with red roses, and scrolls of dark blue foliage.

Fig. 558. Turkish chimneypiece of coloured enamel tiles, consisting of a pyramidal hood with wavy arch beneath, surrounded by a setting enclosed within a border; from the

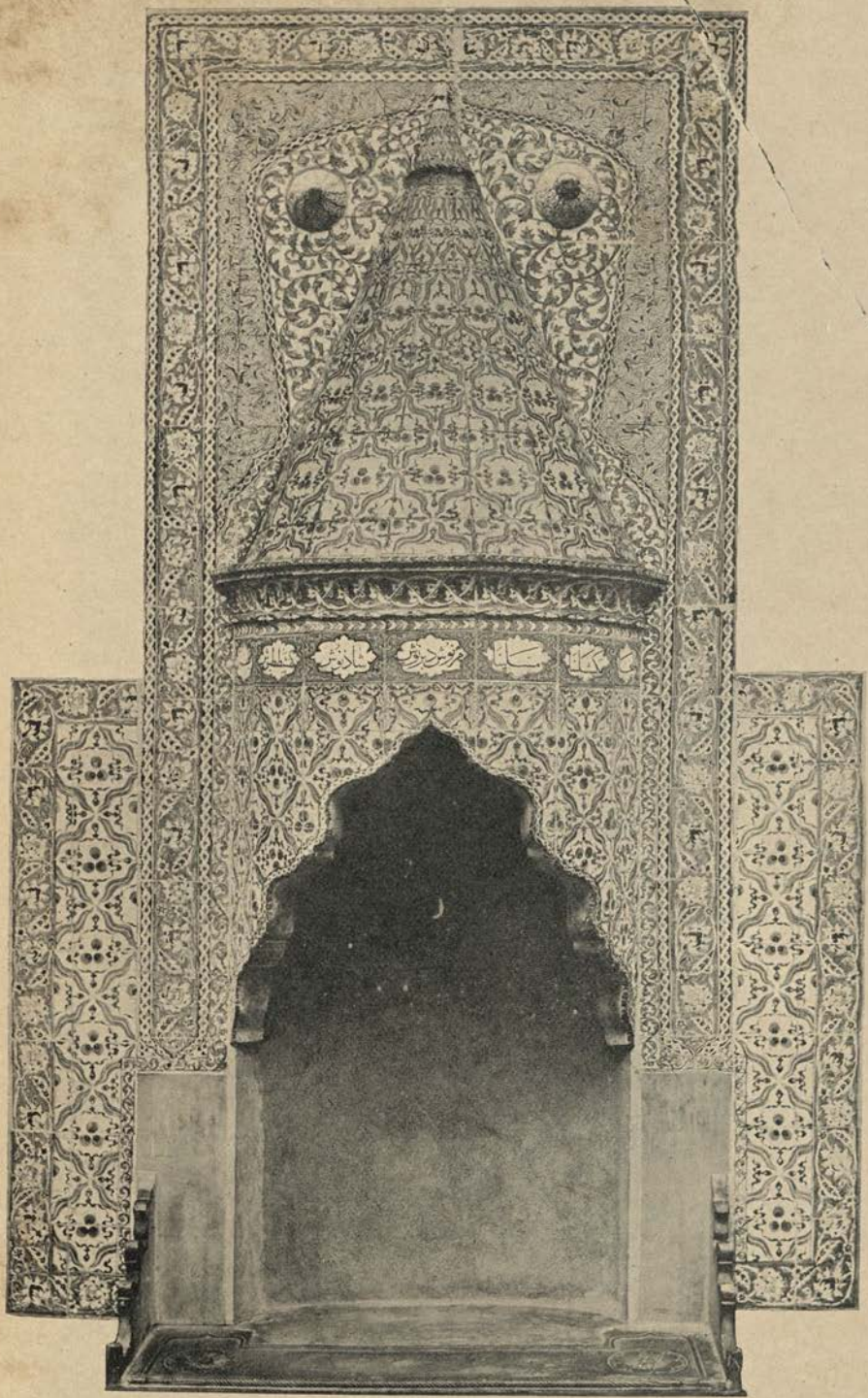


Fig. 558.—Chimneypiece.

Victoria and Albert Museum.

Fig. 559.—Ewer.

Victoria and Albert Museum.

Fig. 560.—Dish.

Belonging to George Salting, Esq.

palace of Fuyad Pasha, at Constantinople, burnt in the great fire of 1857; dated A.H. 1143; (A.D. 1731).

Fig. 559. Rhodian ewer, arabesque scrolls in green, blue, and orange.

Fig. 560. Damascus dish, painted in colours; sixteenth or seventeenth century; belonging to George Salting, Esq.

See also coloured illustration of a Turkish jug, painted in colours; sixteenth century; with Dutch silver-gilt cover and foot; Utrecht hall-mark; about 1580.

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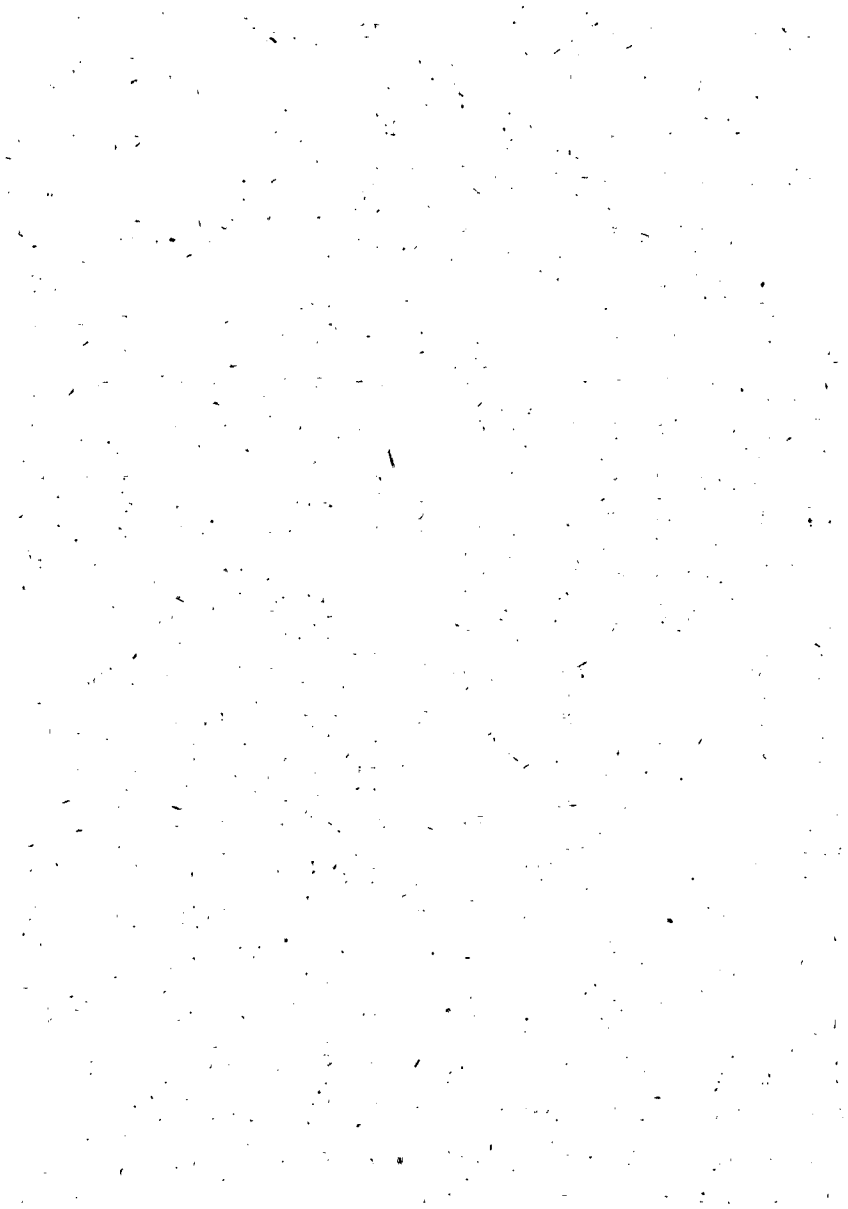

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